
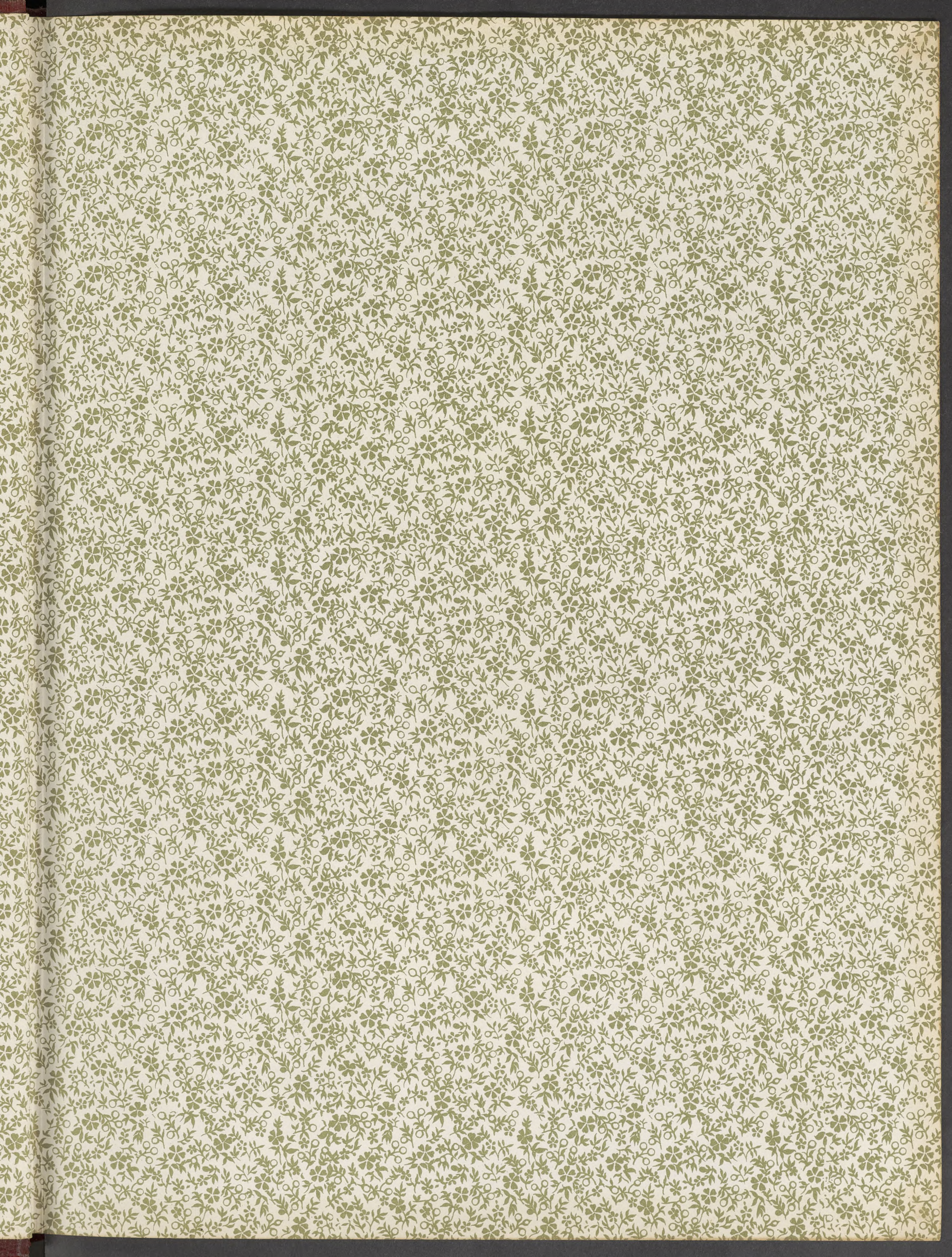


TURN THE LEAF AND GLEAN THE FRUIT

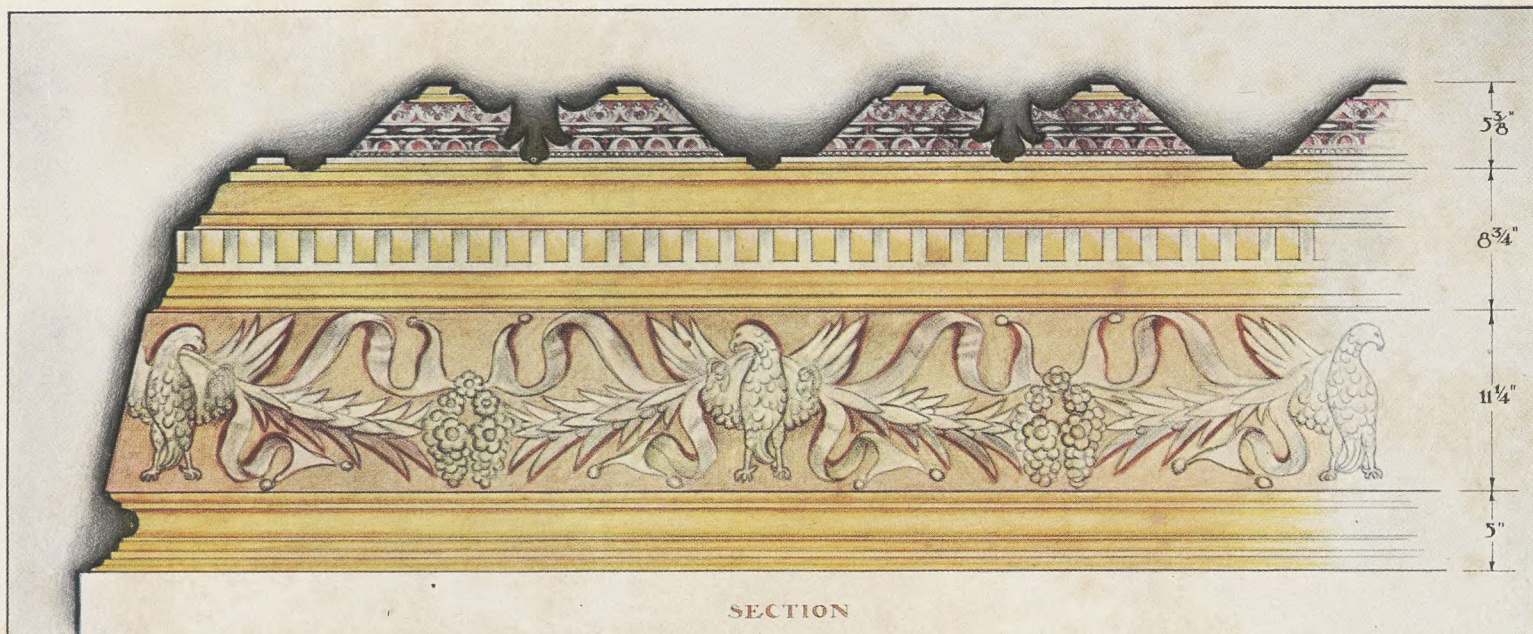


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His Books

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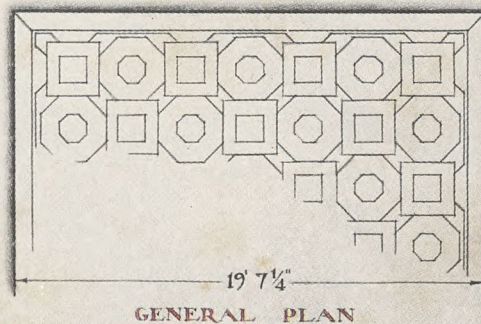


FRONTISPIECE



0 1 2 3 4 5 6 7 8 9 10 11 12 FEET
 SCALE FOR GENERAL PLAN - $\frac{1}{8}" = 1'0"$
 0 1 FOOT
 SCALE FOR DETAILS - $1" = 1'0"$

VALLADOLID
 COLEGIO DE SANTA CRUZ
 WOOD CEILING



ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

ONE HUNDRED AND FOUR MEASURED DRAWINGS
FIFTY FIVE PHOTOGRAPHS

BY
GERSTLE MACK
AND
THOMAS GIBSON

AUTHORS OF
ARCHITECTURAL DETAILS
OF SOUTHERN SPAIN



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ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN



THIS book is a companion volume to "Architectural Details of Southern Spain", published two years ago. Its primary object is the same as that of the first book—to furnish to practising architects a source-book of Spanish details, accurately measured, drawn and photographed. On the whole the subjects illustrated in

this volume are larger, more richly ornamented, and in many ways more important than those presented in our book on Southern Spain. The difference is due, not to any conscious change in our standards of selection, but to the greater richness and variety of the architecture of the northern and central provinces.

The aspect of Central Spain is very different from that of Andalusia. The fertile valleys, orange groves and semi-tropical vegetation of the south are replaced by a barren, rocky, dust-colored plateau, traversed by great snow-capped mountain ranges. It is treeless and windswept, baked by the sun in summer, bitter cold in the stormy winters. Coming from the south, the character of the landscape changes rapidly, and the architecture undergoes an equally striking transformation. The picturesque Andalusian villages and farmhouses, whitewashed or painted blue, pink or yellow, give place to the grimmer beauty of weathered stone. Many of the old stone villages are hardly distinguishable, at a short distance, from their rocky background. The architecture, like the scenery, is grander, less intimate, and generally far more interesting than that of the more genial country south of the Sierra Morena.

This great plateau, for all its aridity, does not seem monotonous, nor is the architecture lacking in diversity. There is a great variety of building materials; in Toledo, Ávila and Segovia a coarse granite predominates; in Burgos, white limestone; in Aragón, brick; and in Salamanca, a beautiful golden-yellow sandstone which weathers to an even more splendid red. Naturally the scale of moldings and sculptured ornament depends on the texture and workability of the material used. There is a striking contrast between the heavy, almost brutal strength of the granite patios and doorways of Ávila and Segovia and the delicate, refined carving in Alcalá de Henares, Burgos and Salamanca.

The provinces of the extreme North offer less to the student of Spanish Renaissance architecture than the central plateau. Galicia and Asturias, though their scenic beauty is unrivalled, are comparatively poor in Renaissance buildings which fulfill the somewhat rigid requirements of a book of measured drawings. The Basque provinces, and the southern slope of the Pyrenees from the Bay of Biscay to the Mediterranean, contain numerous picturesque mountain farmhouses with characteristic wooden balconies; but here too the attraction is chiefly for the traveller who seeks to capture the elusive charm of roof line and mass composition with camera and sketch-block; we find few actual details which are suitable for exact measurement. Hence our principal sources of material are the ancient kingdoms of Old Castile, New Castile and León; especially the provinces of Toledo, Cuenca, Guadalajara, Segovia, Burgos, León, and richest of all—Salamanca.

We have endeavored to present as many different types of patio as possible. Most Spanish patios are two stories in height; three-story patios are rare, and we have included only one example, that in the Colegio de San Luis in Tortosa. The patio in the Hospital del Rey in Burgos—which should be called more properly the arcaded vestibule to the chapel—has only one story, while the one from Palma de Mallorca is so irregular and informal that it cannot be classified according to story arrangement at all. The five remaining patios are all of the two-story type, but differ greatly among themselves in the kinds of arches or lintels used. Thus in the Casa del Marqués del Arco in Segovia the colonnades of both upper and lower stories are spanned by flat stone lintels resting on bracket capitals; in the Casa de Juan de Orillana in Trujillo there are lintels in the upper tier and semi-circular arches in the lower; in the Casa de los Guzmanes in León and in the Colegio de los Nobles Irlandeses in Salamanca elliptical arches are employed in the upper arcade and semi-circular arches in the lower one; and in the patio of the Casa de las Conchas in Salamanca we have the curious broken arches known as *alcovados*.

The examples of ironwork selected are in general more elaborate, smaller in scale and of finer workmanship than those in "Architectural Details of Southern Spain". The rejas from the Casa de las Conchas in Salamanca and from the Cathedrals of Ávila, Cuenca and Toledo are particularly beautiful; they are representative of the art of the sixteenth

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

century ironworker at its best. Many of them, besides being hammered, chiseled and twisted into the most intricate patterns, are decorated with repoussé bands of tiny delicate arabesques and are further enriched with polychrome painting and gilding. The color schemes are indicated in detail on the drawings.

Following the precedent established in "Architectural Details of Southern Spain", all drawings are reproduced at commonly used architectural scales. Each subject is illustrated by a photograph as well as by drawings, in order to show the texture, the slight irregularities, the effects of age and weather, and similar qualities—often a considerable part

of the charm of old work—which inevitably escape the draftsman's scale and compass.

We acknowledge gratefully our indebtednesses to many kind friends who have helped us in various ways; in particular to Miss Margaret Palmer of Madrid; to the Conde de las Infantas, Minister of Fine Arts; to Sr. D. Luis Domenech and Sr. D. Xavier Lasso de la Vega of Madrid; to the Right Reverend Monsignor D. J. O'Doherty, rector of the Real Colegio de San Patricio de Nobles Irlandeses in Salamanca, for permission to photograph and measure the patio of that building; and to Sr. D. Juan Domínguez Berrueta for similar assistance in connection with the Escuelas Menores in the same city.

LIST OF PLATES

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

FRONTISPIECE. Valladolid, Wood Ceiling in Colegio de Santa Cruz. (*Color Plate*)

FAÇADES

- PLATE 1. Haro, Calle de Lain Calvo II (*Photograph*)
- PLATE 2. Haro, Calle de Lain Calvo II (*Drawing*)
- PLATE 3. Haro, Calle de Lain Calvo II (*Drawing*)
- PLATE 4. Haro, Calle de Lain Calvo II (*Drawing*)
- PLATE 5. Haro, Calle de Lain Calvo II (*Drawing*)
- PLATE 6. León, Plaza de la Catedral (*Photograph*)
- PLATE 7. León, Plaza de la Catedral (*Drawing*)
- PLATE 8. León, Plaza de la Catedral (*Drawing*)
- PLATE 9. Salamanca, Casa de los Maldonados y Morillos (*Photograph*)
- PLATE 10. Salamanca, Casa de los Maldonados y Morillos (*Drawing*)
- PLATE 11. Salamanca, Casa de los Maldonados y Morillos (*Drawing*)
- PLATE 12. Santillana, Casa de los Tagles (*Photograph*)
- PLATE 13. Santillana, Casa de los Tagles (*Drawing*)
- PLATE 14. Santillana, Casa de los Tagles (*Drawing*)
- PLATE 15. Santillana, Calle de Santo Domingo 5 (*Photograph*)
- PLATE 16. Santillana, Calle de Santo Domingo 5 (*Drawing*)
- PLATE 17. Santillana, Calle de Santo Domingo 5 (*Drawing*)

PATIOS

- PLATE 18. Burgos, Hospital del Rey (*Photograph*)
- PLATE 19. Burgos, Hospital del Rey (*Drawing*)
- PLATE 20. Burgos, Hospital del Rey (*Drawing*)
- PLATE 21. Burgos, Hospital del Rey (*Drawing*)
- PLATE 22. León, Casa de los Guzmanes (*Photograph*)
- PLATE 23. León, Casa de los Guzmanes (*Drawing*)
- PLATE 24. León, Casa de los Guzmanes (*Drawing*)
- PLATE 25. Palma de Mallorca, Calle de Zavellá 31 (*Photograph*)
- PLATE 26. Palma de Mallorca, Calle de Zavellá 31 (*Drawing*)
- PLATE 27. Palma de Mallorca, Calle de Zavellá 31 (*Drawing*)
- PLATE 28. Palma de Mallorca, Calle de Zavellá 31 (*Drawing*)
- PLATE 29. Salamanca, Casa de las Conchas (*Photograph*)
- PLATE 30. Salamanca, Casa de las Conchas (*Drawing*)
- PLATE 31. Salamanca, Casa de las Conchas (*Drawing*)
- PLATE 32. Salamanca, Casa de las Conchas (*Drawing*)
- PLATE 33. Salamanca, Casa de las Conchas (*Drawing*)

PLATE 34. Salamanca, Colegio de los Nobles Irlandeses (*Photograph*)

PLATE 35. Salamanca, Colegio de los Nobles Irlandeses (*Drawing*)

PLATE 36. Salamanca, Colegio de los Nobles Irlandeses (*Drawing*)

PLATE 37. Salamanca, Colegio de los Nobles Irlandeses (*Drawing*)

PLATE 38. Segovia, Casa del Marqués del Arco (*Photograph*)

PLATE 39. Segovia, Casa del Marqués del Arco (*Drawing*)

PLATE 40. Segovia, Casa del Marqués del Arco (*Drawing*)

PLATE 41. Segovia, Casa del Marqués del Arco (*Drawing*)

PLATE 42. Tortosa, Colegio de San Luis (*Photograph*)

PLATE 43. Tortosa, Colegio de San Luis (*Drawing*)

PLATE 44. Tortosa, Colegio de San Luis (*Drawing*)

PLATE 45. Tortosa, Colegio de San Luis (*Drawing*)

PLATE 46. Trujillo, Casa de Juan de Orillana (*Photograph*)

PLATE 47. Trujillo, Casa de Juan de Orillana (*Drawing*)

PLATE 48. Trujillo, Casa de Juan de Orillana (*Drawing*)

IRONWORK

PLATE 49. Ávila, Cathedral, Grille (*Photograph*)

PLATE 50. Ávila, Cathedral, Grille (*Drawing*)

PLATE 51. Ávila, Cathedral, Grille (*Drawing*)

PLATE 52. Ávila, Cathedral, Grille (*Drawing*)

PLATE 53. Ávila, Cathedral, Grille (*Photograph*)

PLATE 54. Ávila, Cathedral, Grille (*Drawing*)

PLATE 55. Ávila, Cathedral, Grille (*Drawing*)

PLATE 56. Cuenca, Cathedral, Gate (*Photograph*)

PLATE 57. Cuenca, Cathedral, Gate (*Drawing*)

PLATE 58. Cuenca, Cathedral, Gate (*Drawing*)

PLATE 59. Cuenca, Cathedral, Gate (*Drawing*)

PLATE 60. Cuenca, Cathedral, Reja (*Photograph*)

PLATE 61. Cuenca, Cathedral, Reja (*Drawing*)

PLATE 62. Cuenca, Cathedral, Reja (*Drawing*)

PLATE 63. Cuenca, Cathedral, Reja (*Photograph*)

PLATE 64. Cuenca, Cathedral, Reja (*Drawing*)

PLATE 65. Cuenca, Cathedral, Reja (*Photograph*)

PLATE 66. Cuenca, Calle del General Lasso 3, Balcony (*Photograph*)

PLATE 67. Cuenca, Calle del General Lasso 3, Balcony (*Drawing*)

LIST OF PLATES

- PLATE 66. Segovia, Plaza de San Nicolás 3, Balcony (*Photograph*)
- PLATE 68. Segovia, Plaza de San Nicolás 3, Balcony (*Drawing*)
- PLATE 69. Palma de Mallorca, Stair Rails (*Photographs*)
- PLATE 70. Palma de Mallorca, Stair Rails (*Drawings*)
- PLATE 71. Salamanca, Casa de las Conchas, Reja (*Photograph*)
- PLATE 72. Salamanca, Casa de las Conchas, Reja (*Drawing*)
- PLATE 73. Salamanca, Casa de las Conchas, Reja (*Drawing*)
- PLATE 74. Salamanca, Casa de las Conchas, Reja (*Photograph*)
- PLATE 75. Salamanca, Casa de las Conchas, Reja (*Drawing*)
- PLATE 76. Toledo, Cathedral, Reja (*Photograph*)
- PLATE 77. Toledo, Cathedral, Reja (*Drawing*)
- PLATE 78. Toledo, Cathedral, Reja (*Drawing*)
- PLATE 79. Toledo, Hospital of San Juan Bautista, Reja (*Photograph*)
- PLATE 80. Toledo, Hospital of San Juan Bautista, Reja (*Drawing*)
- PLATE 81. Toledo, Hospital of San Juan Bautista, Balcony (*Photograph*)
- PLATE 82. Toledo, Hospital of San Juan Bautista, Balcony (*Drawing*)
- PLATE 83. Toledo, Hospital of San Juan Bautista, Balcony (*Drawing*)
- PLATE 81. Zamora, Cathedral, Balcony (*Photograph*)
- PLATE 84. Zamora, Cathedral, Balcony (*Drawing*)
- DOORWAYS
- PLATE 85. Alcalá de Henares, Archbishop's Palace (*Photograph*)
- PLATE 86. Alcalá de Henares, Archbishop's Palace (*Drawing*)
- PLATE 87. Alcalá de Henares, Archbishop's Palace (*Photograph*)
- PLATE 88. Alcalá de Henares, Archbishop's Palace (*Drawing*)
- PLATE 87. Alcalá de Henares, Archbishop's Palace (*Photograph*)
- PLATE 89. Alcalá de Henares, Archbishop's Palace (*Drawing*)
- PLATE 90. Alcalá de Henares, Archbishop's Palace (*Drawing*)
- PLATE 91. Burgos, Calle de Fernán González 27 (*Photograph*)
- PLATE 92. Burgos, Calle de Fernán González 27 (*Drawing*)
- PLATE 93. Burgos, Calle de Fernán González 27 (*Drawing*)
- PLATE 91. Burgos, Calle de Fernán González 29 (*Photograph*)
- PLATE 94. Burgos, Calle de Fernán González 29 (*Drawing*)
- PLATE 95. Burgos, Calle de Fernán González 29 (*Drawing*)
- PLATE 96. Palma de Mallorca, Palmer Palace (*Photograph*)
- PLATE 97. Palma de Mallorca, Palmer Palace (*Drawing*)
- PLATE 98. Salamanca, Escuelas Menores (*Photograph*)
- PLATE 99. Salamanca, Escuelas Menores (*Drawing*)
- PLATE 100. Salamanca, Escuelas Menores (*Drawing*)
- PLATE 101. Salamanca, Escuelas Menores (*Drawing*)
- PLATE 102. Salamanca, Escuelas Menores (*Drawing*)
- PLATE 103. Salamanca, Escuelas Menores (*Photograph*)
- PLATE 104. Salamanca, Escuelas Menores (*Drawing*)
- PLATE 105. Salamanca, Escuelas Menores (*Drawing*)
- PLATE 106. Salamanca, Escuelas Menores (*Drawing*)
- PLATE 107. Salamanca, Escuelas Menores (*Drawing*)
- PLATE 108. Salamanca, Casa de las Conchas (*Photograph*)
- PLATE 109. Salamanca, Casa de las Conchas (*Drawing*)
- PLATE 110. Salamanca, Casa de las Conchas (*Drawing*)
- PLATE 111. Salamanca, Plazuela de la Libertad (*Photograph*)
- PLATE 112. Salamanca, Plazuela de la Libertad (*Drawing*)
- PLATE 113. Salamanca, Plazuela de la Libertad (*Drawing*)
- PLATE 114. Segovia, Audiencia (*Photograph*)
- PLATE 115. Segovia, Audiencia (*Drawing*)
- PLATE 116. Segovia, Audiencia (*Drawing*)
- PLATE 114. Segovia, Plaza de San Facundo (*Photograph*)
- PLATE 117. Segovia, Plaza de San Facundo (*Drawing*)
- PLATE 118. Sigüenza, Calle de la Yedra 2 (*Photograph*)
- PLATE 119. Sigüenza, Calle de la Yedra 2 (*Drawing*)
- PLATE 120. Sigüenza, Calle de la Yedra 2 (*Drawing*)
- PLATE 121. Sigüenza, Calle de la Yedra 2 (*Drawing*)
- PLATE 118. Sigüenza, Cathedral Cloisters (*Photograph*)
- PLATE 122. Sigüenza, Cathedral Cloisters (*Drawing*)
- PLATE 123. Sigüenza, Cathedral Cloisters (*Drawing*)
- PLATE 124. Toledo, Cathedral (*Photograph*)
- PLATE 125. Toledo, Cathedral (*Drawing*)
- PLATE 126. Toledo, Cathedral (*Drawing*)
- PLATE 127. Toledo, Calle de San Lorenzo 1 (*Photograph*)
- PLATE 128. Toledo, Calle de San Lorenzo 1 (*Drawing*)
- PLATE 129. Toledo, Calle de San Lorenzo 1 (*Drawing*)
- PLATE 130. Zaragoza, Church of San Nicolás (*Photograph*)

LIST OF PLATES

PLATE 131. Zaragoza, Church of San Nicolás (*Drawing*)

PLATE 132. Zaragoza, Church of San Nicolás (*Drawing*)

PLATE 130. Zaragoza, Calle de San Jorge (*Photograph*)

PLATE 133. Zaragoza, Calle de San Jorge (*Drawing*)

WINDOWS

PLATE 134. Burgos, Calle de Fernán González 29 (*Photograph*)

PLATE 135. Burgos, Calle de Fernán González 29 (*Drawing*)

PLATE 134. Palma de Mallorca, Casa Oleza (*Photograph*)

PLATE 136. Palma de Mallorca, Casa Oleza (*Drawing*)

PLATE 137. Palma de Mallorca, Casa Oleza (*Photograph*)

PLATE 138. Palma de Mallorca, Casa Oleza (*Drawing*)

PLATE 139. Palma de Mallorca, Casa Oleza (*Drawing*)

PLATE 140. Valladolid, Diputación Provincial (*Photograph*)

PLATE 141. Valladolid, Diputación Provincial (*Drawing*)

PLATE 142. Valladolid, Diputación Provincial (*Drawing*)

CEILING

PLATE 143. Valladolid, Colegio de Santa Cruz (*Photograph*)

WOOD DOORS

PLATE 144. León, Convento de San Marcos (*Photograph*)

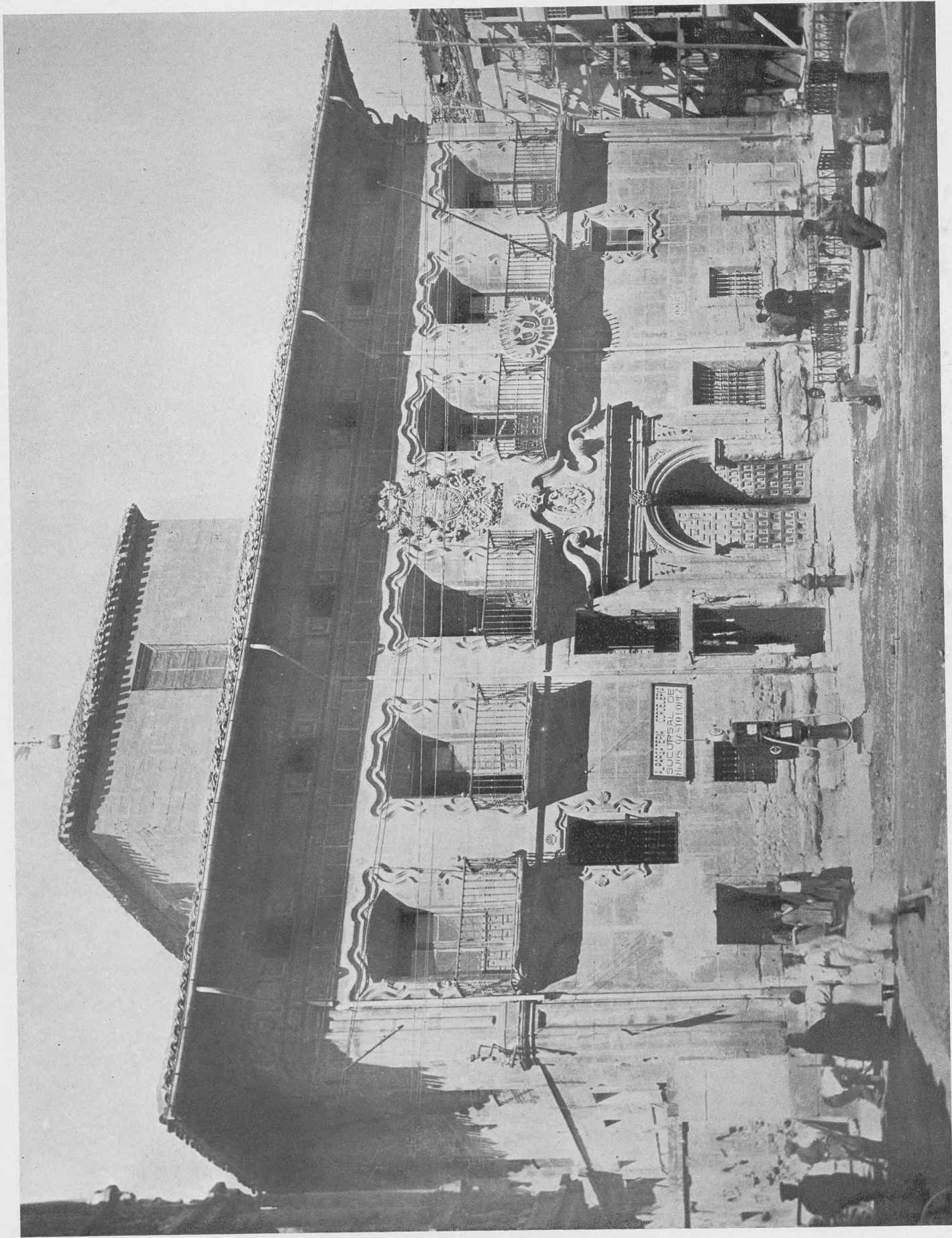
PLATE 145. León, Convento de San Marcos (*Drawing*)

PLATE 144. Sitges, Cau Ferrat (*Photograph*)

PLATE 146. Sitges, Cau Ferrat (*Drawing*)

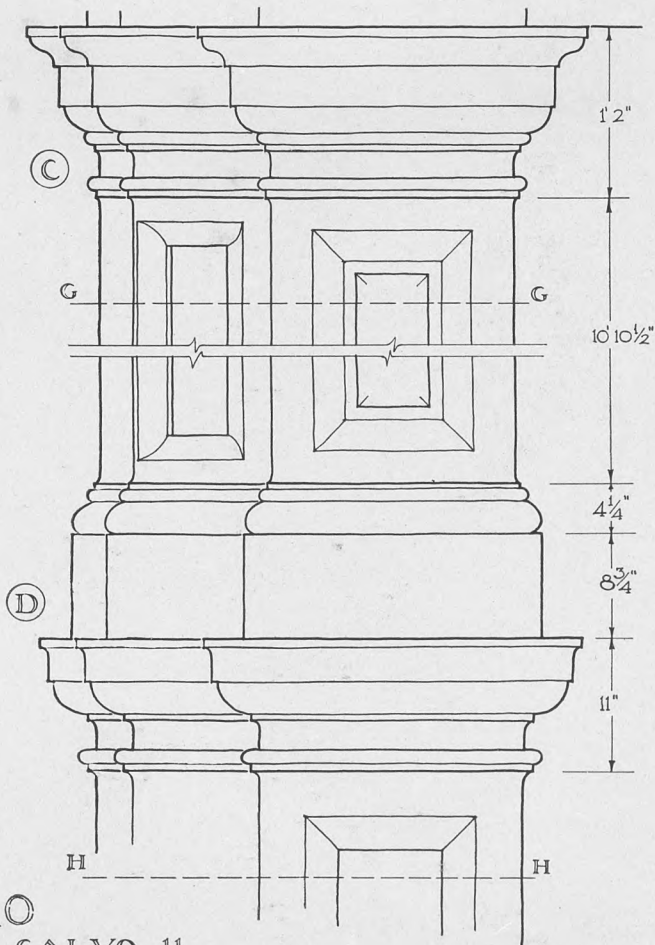
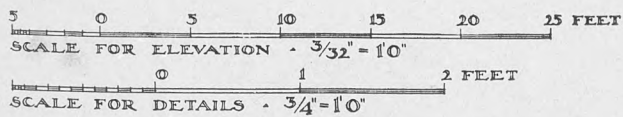
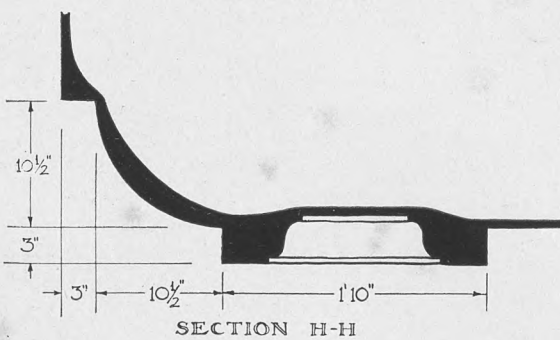
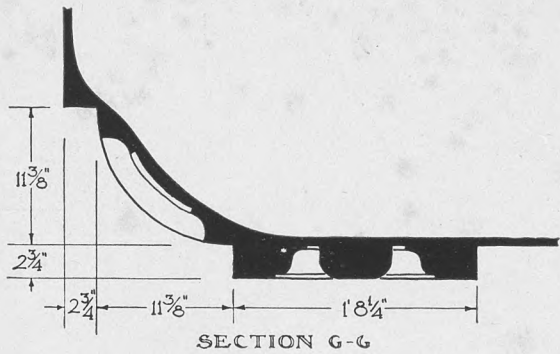
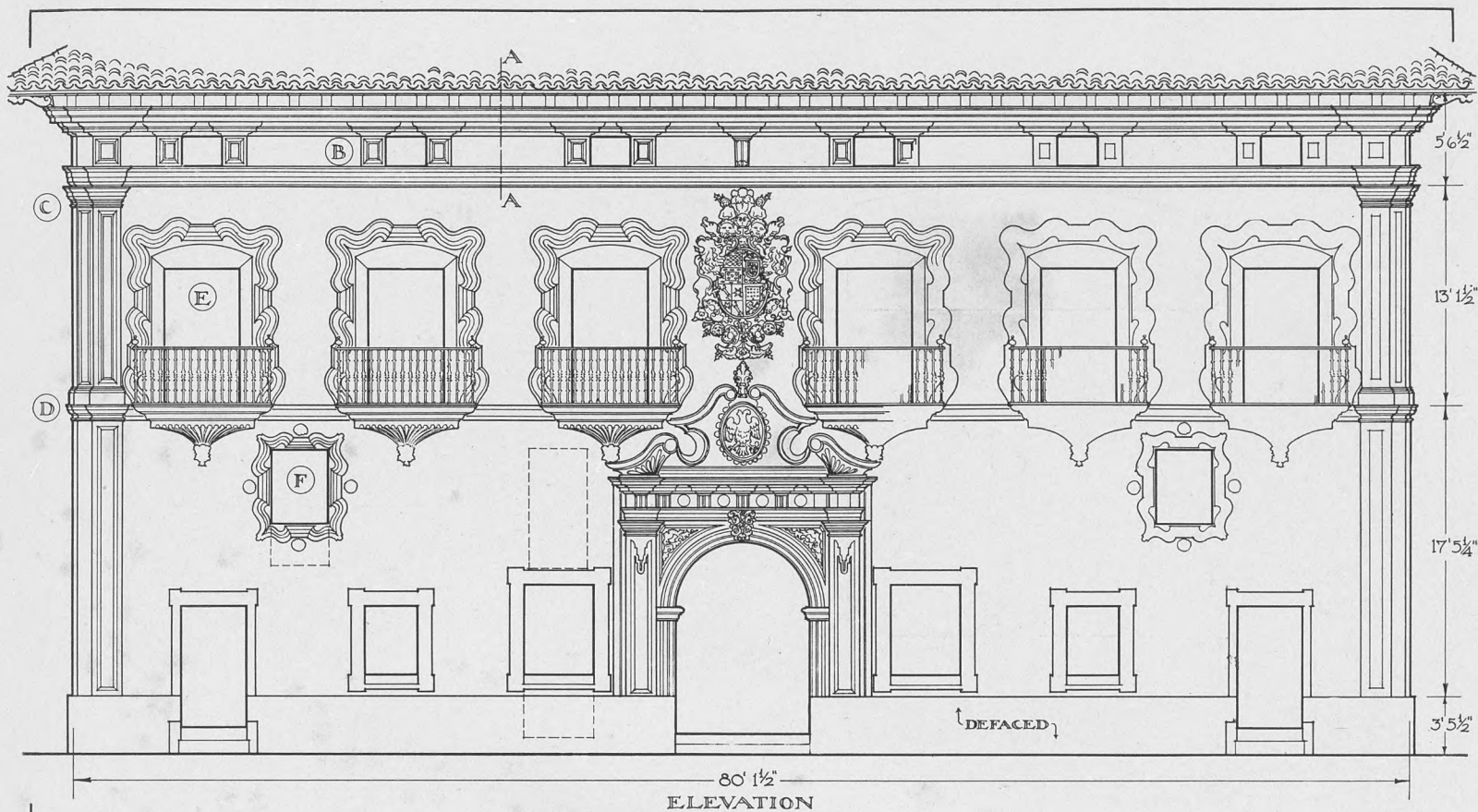
ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE I



HARO
CALLE DE LAIN CALVO II
FACADE

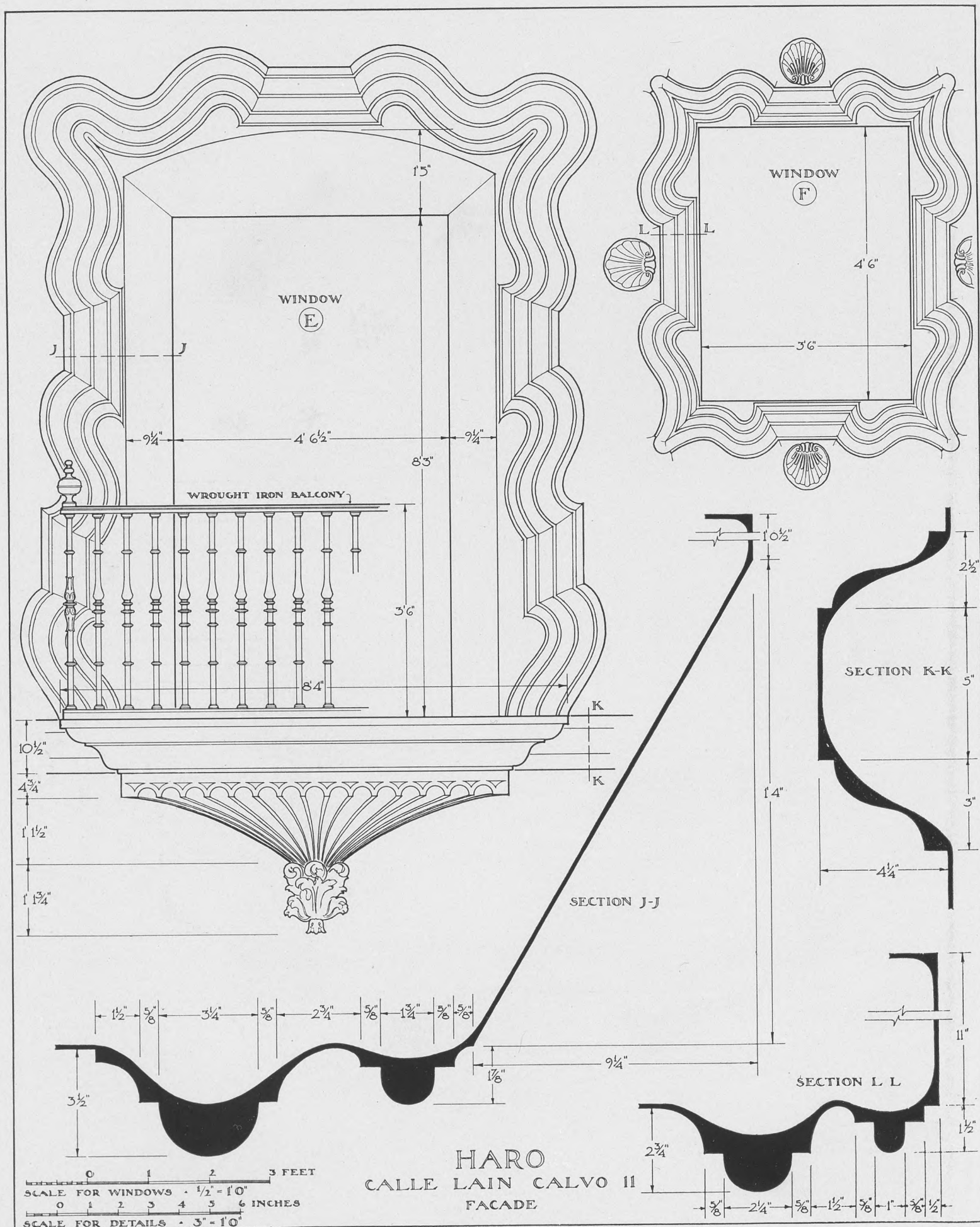
AN IMPORTANT EIGHTEENTH CENTURY HOUSE WITH UNUSUALLY INTERESTING BAROQUE WINDOWS AND OVERHANGING EAVES. THE LEFT SIDE HAS BEEN DECEASED BY MODERN DOOR AND WINDOW OPENINGS BUT THE OTHER HALF RETAINS THE ORIGINAL FENESTRATION.

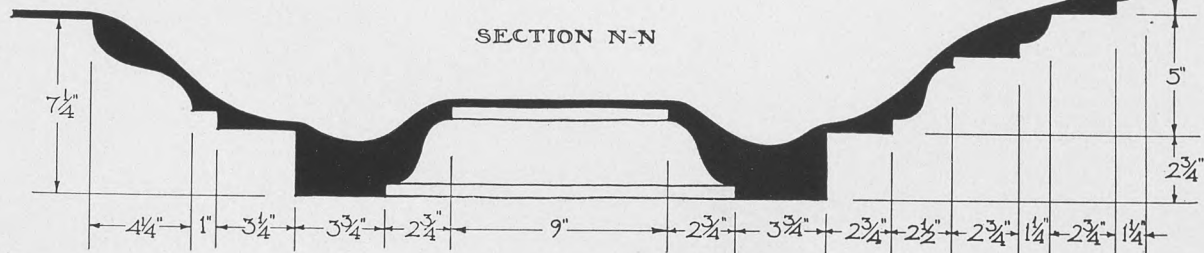
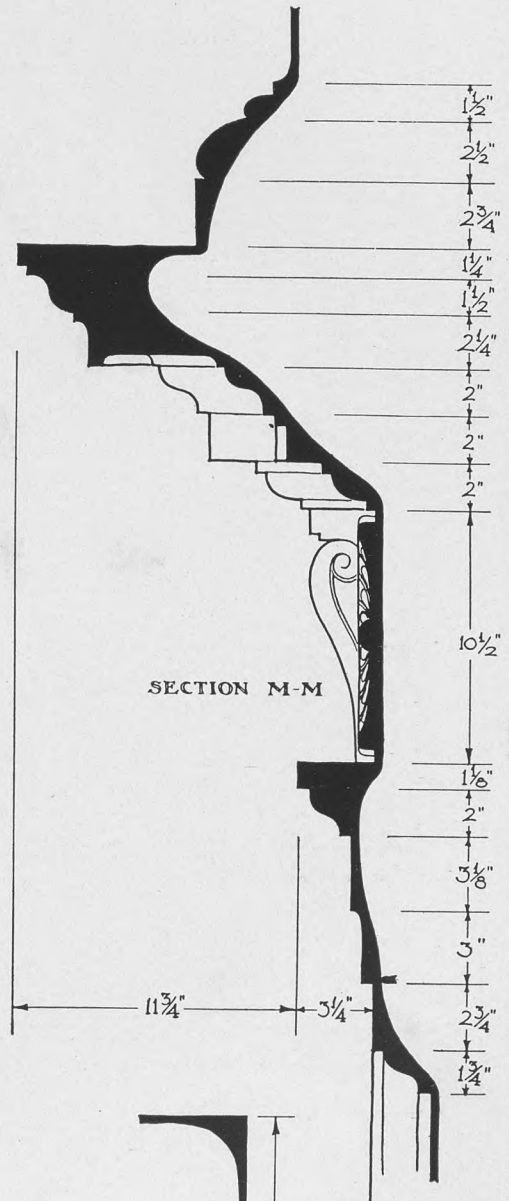
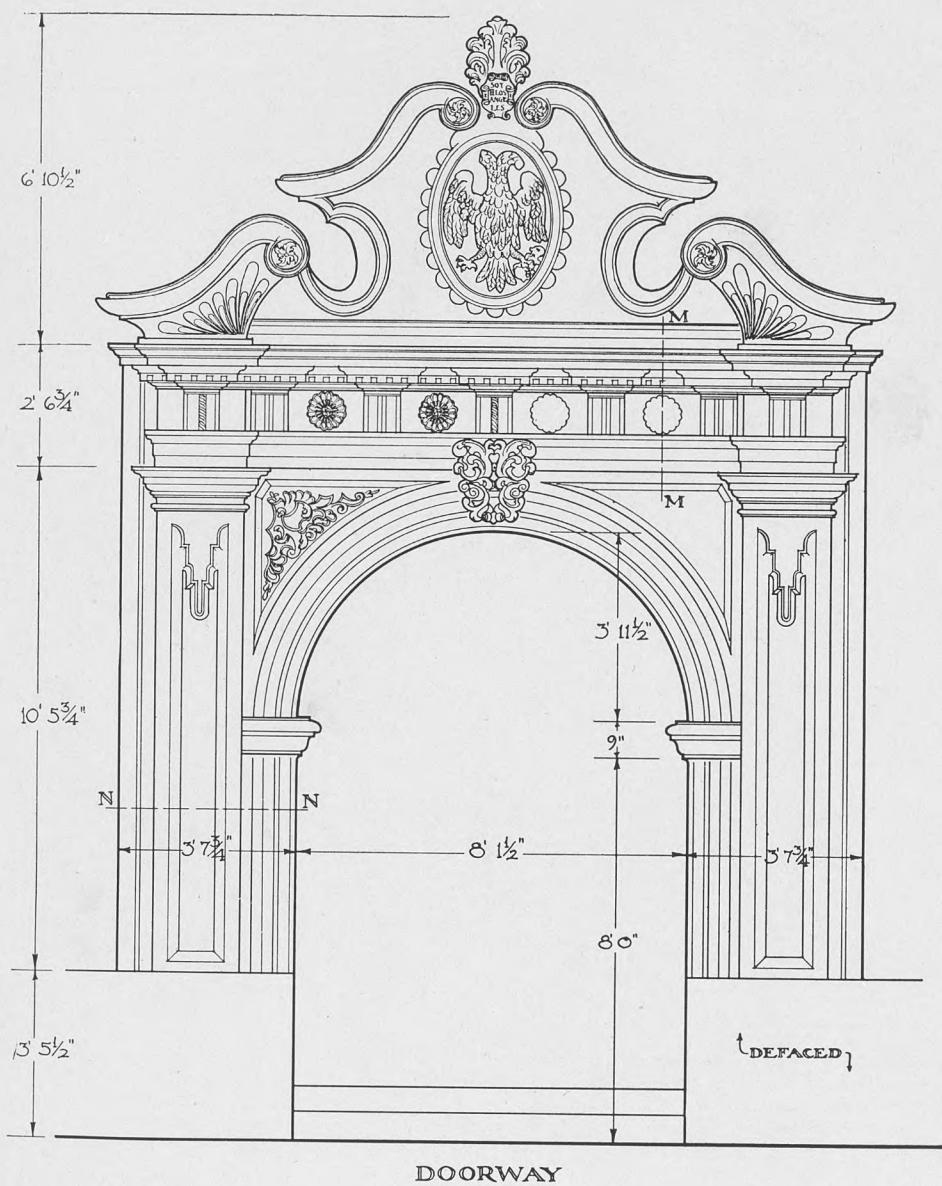


HARO
CALLE LAIN CALVO 11
FACADE

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 3

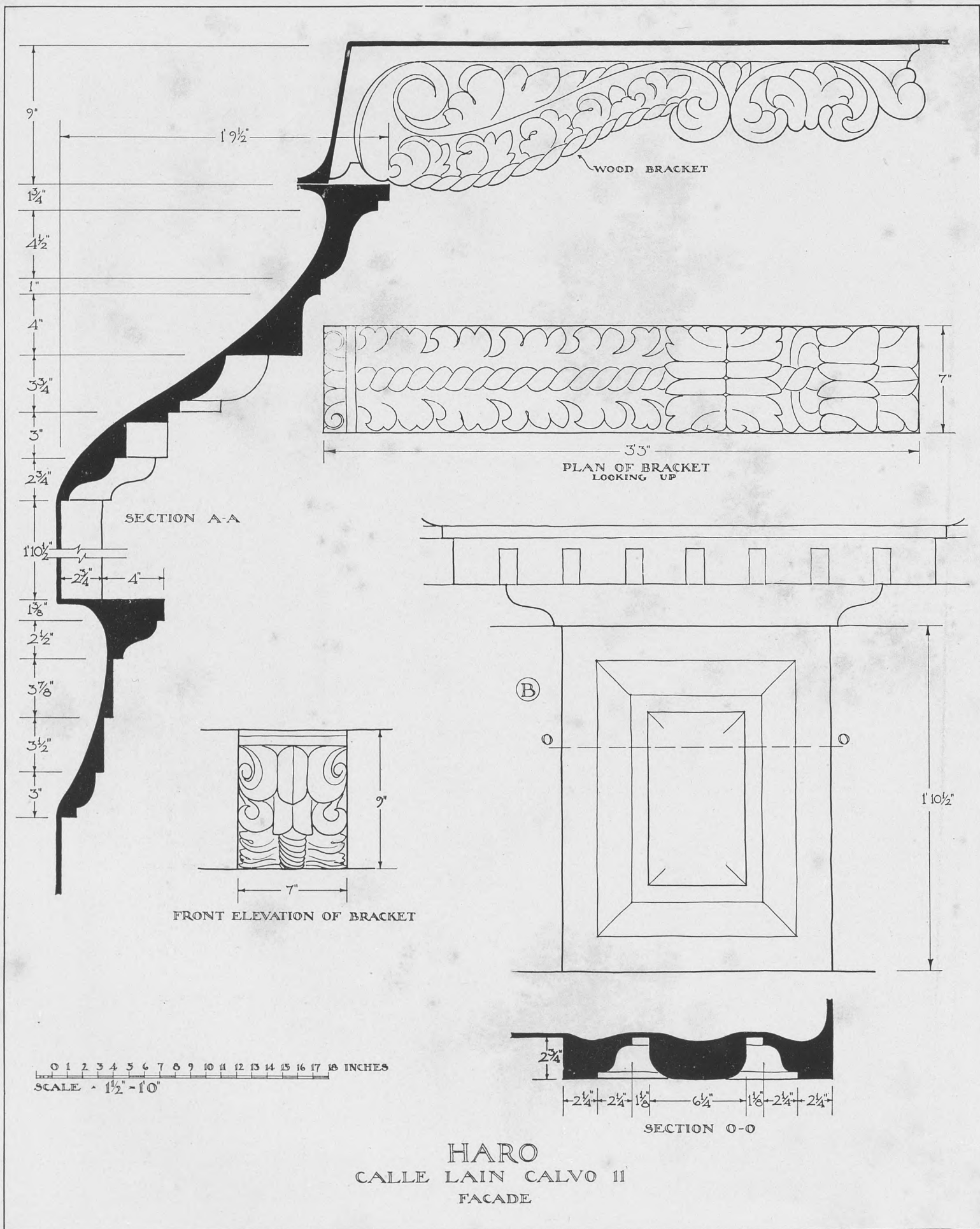


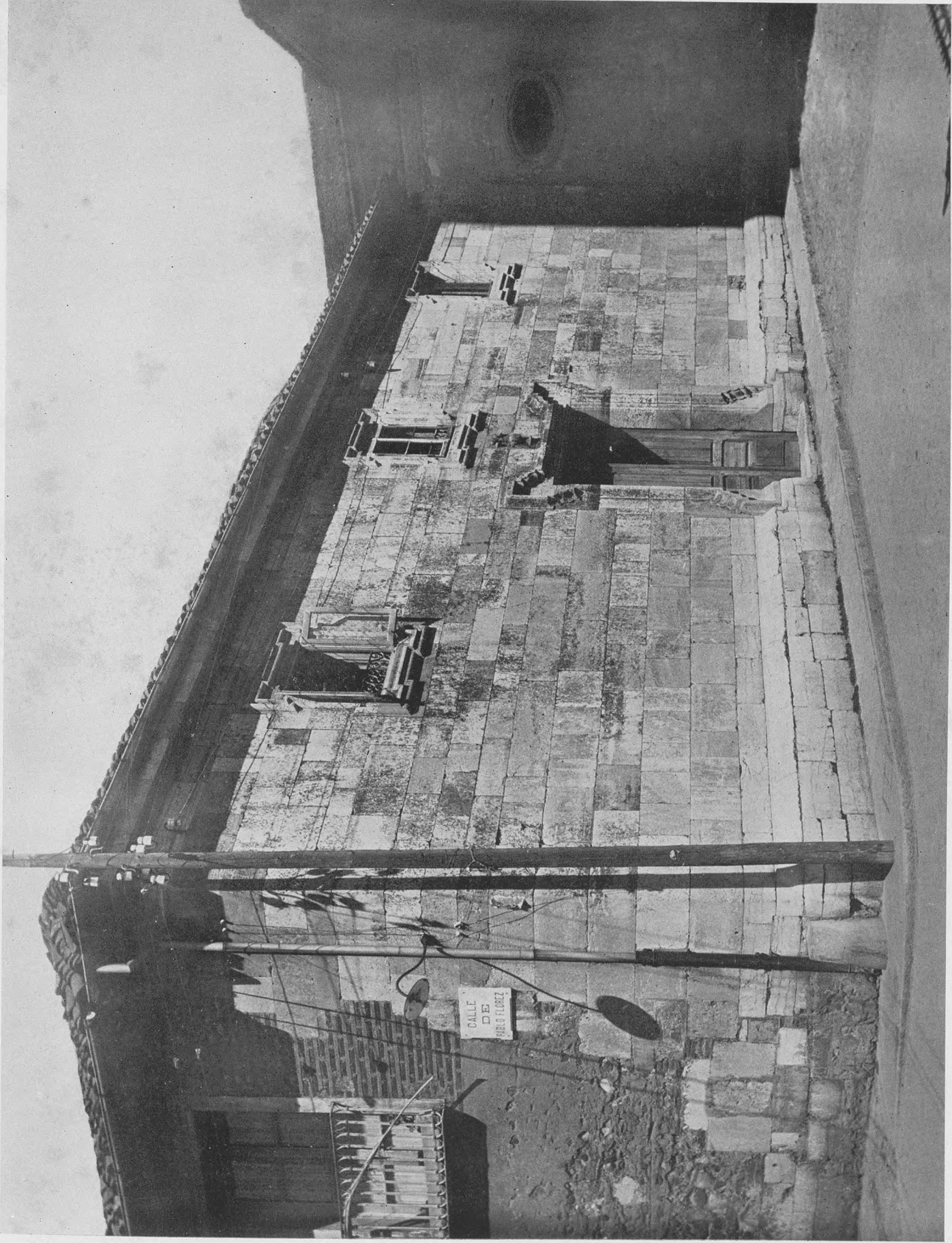


0 1 2 3 4 5 6 FEET
SCALE FOR DOORWAY - 1/4" = 1' 0"

0 1 2 3 4 5 6 7 8 9 10 11 12 INCHES
SCALE FOR DETAILS - 1 1/2" = 1' 0"

HARO
CALLE LAIN CALVO 11
FACADE

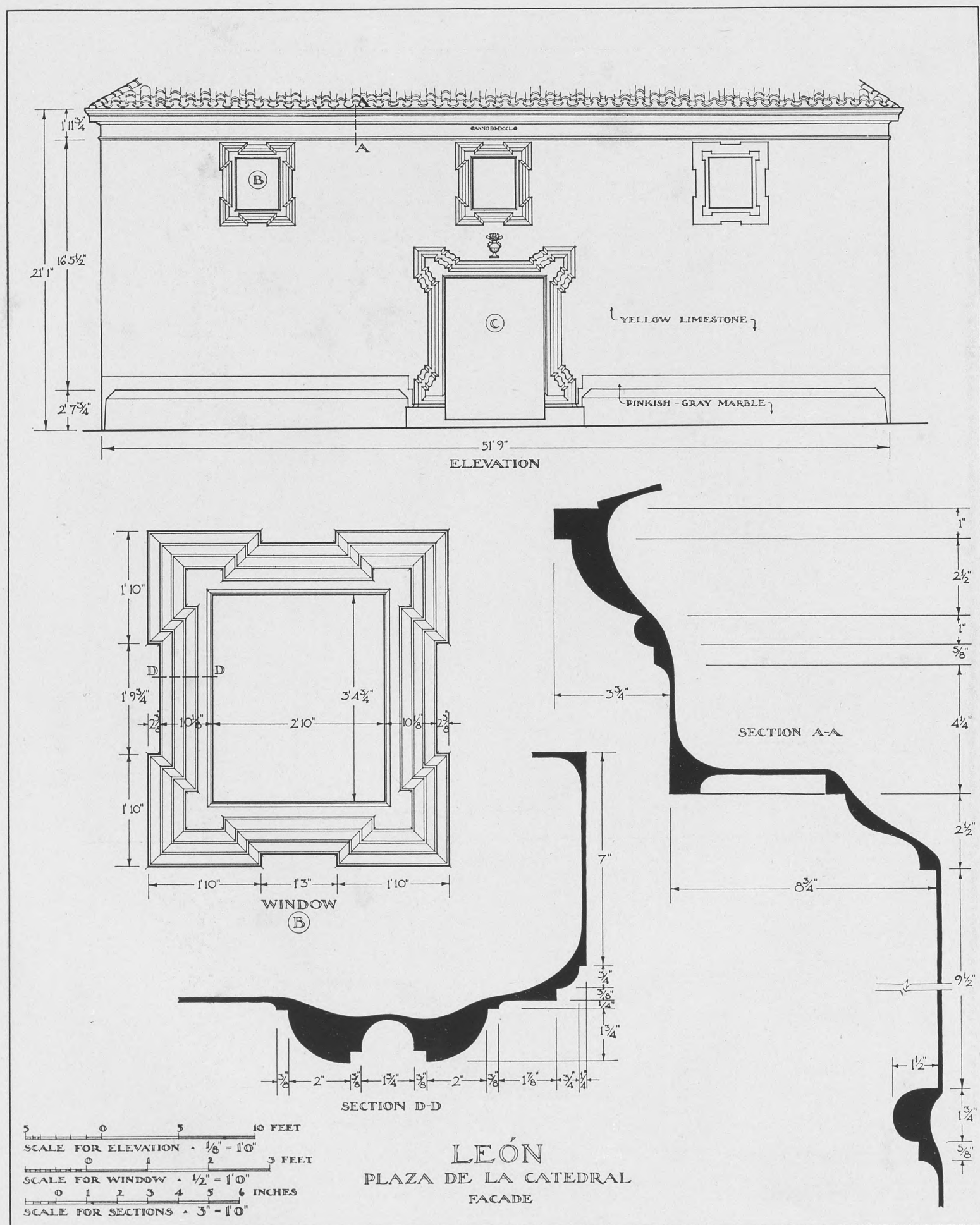


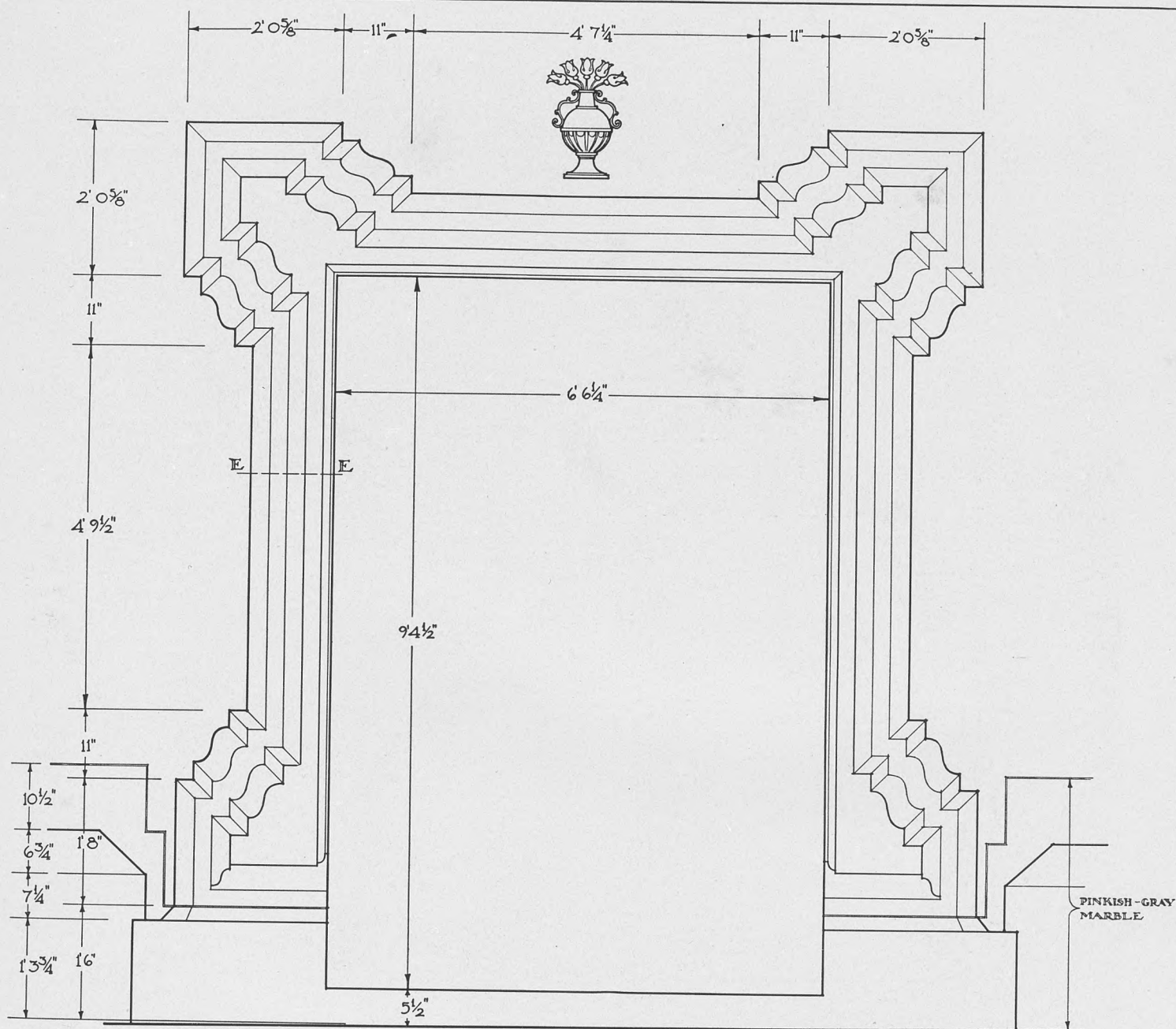


LEÓN
PLAZA DE LA CATEDRAL
FAÇADE

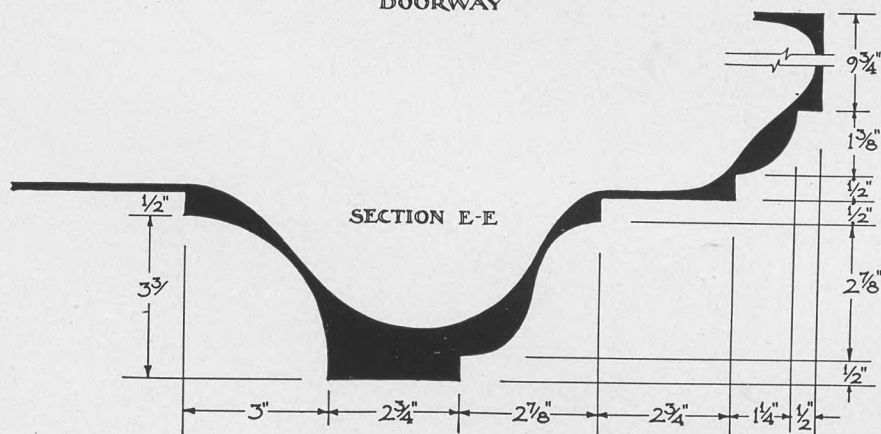
A SIMPLE, ALMOST SEVERE EIGHTEENTH CENTURY FAÇADE, WITH FEW OPENINGS AND NO ORNAMENT EXCEPT THE WINDOW AND DOOR FRAMES. THE HOUSE IS OF YELLOW STONE, RATHER ROUGH-TEXTURED, WITH A PINKISH-GRAY MARBLE BASE.

PLATE 7





DOORWAY



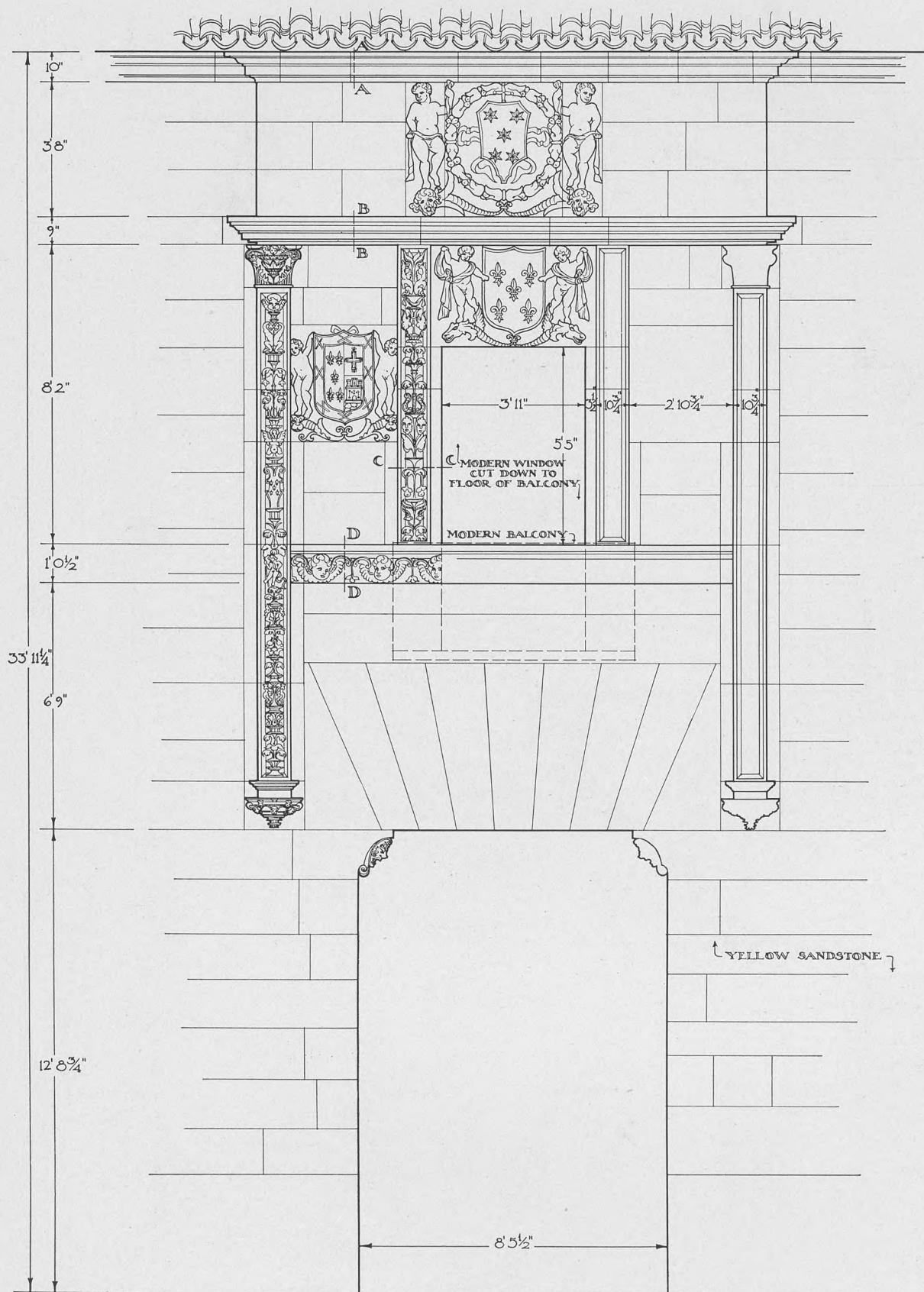
0 1 2 3 FEET
SCALE FOR DOORWAY = 1/2" = 1' 0"
0 1 2 3 4 5 6 INCHES
SCALE FOR SECTION = 3" = 1' 0"

LEÓN
PLAZA DE LA CATEDRAL
FACADE



SALAMANCA
CASA DE LOS MALDONADOS Y MORILLOS
FAÇADE

THE CASA DE LOS MALDONADOS Y MORILLOS IS A FINE EXAMPLE OF THE SIXTEENTH CENTURY CITY HOUSE. LIKE MOST OF THE BUILDINGS IN SALAMANCA, IT IS CONSTRUCTED OF YELLOW SANDSTONE WHICH HAS WEATHERED TO A BEAUTIFUL REDDISH-GOLD. THE ORIGINAL STONWORK IS VISIBLE ONLY IN THE CENTRAL PORTION; ON BOTH SIDES, THE BUILDING HAS BEEN COVERED WITH AN UGLY, MODERN STONE FACING. THE WIRY IRON BALCONY IS ALSO A MODERN ADDITION. THE WINDOW OPENING, WHICH ORIGINALLY STOPPED AT THE HORIZONTAL BAND OF DECORATION EXTENDING ACROSS THE FAÇADE FROM PILASTER TO PILASTER, HAS NOW, UNFORTUNATELY, BEEN CUT DOWN TO THE FLOOR OF THE BALCONY. THE SCULPTURED ORNAMENT IS SOMEWHAT UNDERSCALED FOR ITS HEIGHT ABOVE THE STREET. THE FONSECA ARMS—FIVE STARS—APPEAR IN A SHIELD AT THE VERY TOP, AND THE FLEUR-DE-LYS OF THE MALDONADOS ARE IN ANOTHER SHIELD OVER THE WINDOW.

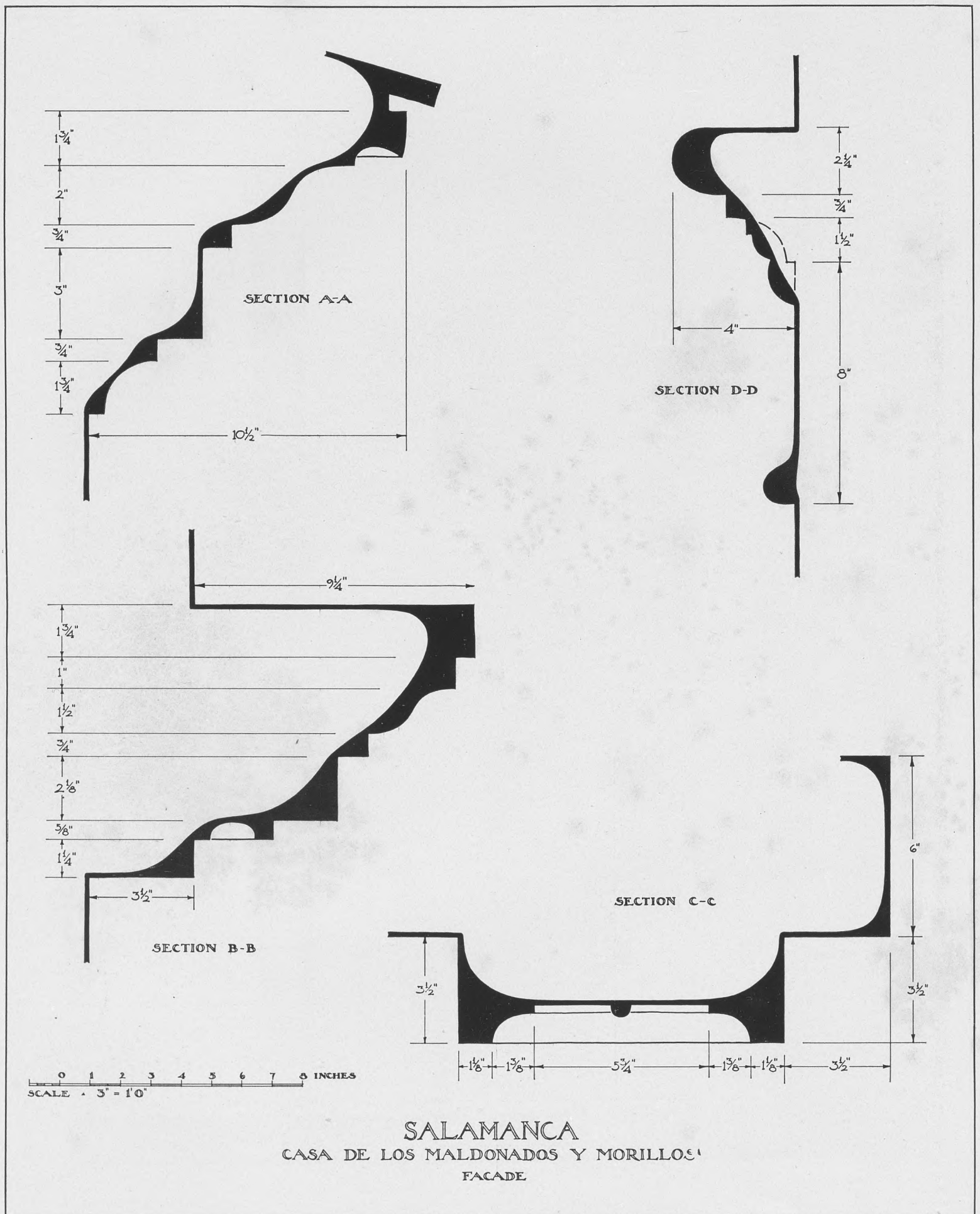


0 1 2 3 4 5 6 FEET
SCALE 1/4" = 1' 0"

SALAMANCA
CASA DE LOS MALDONADOS Y MORILLOS
FACADE

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE II



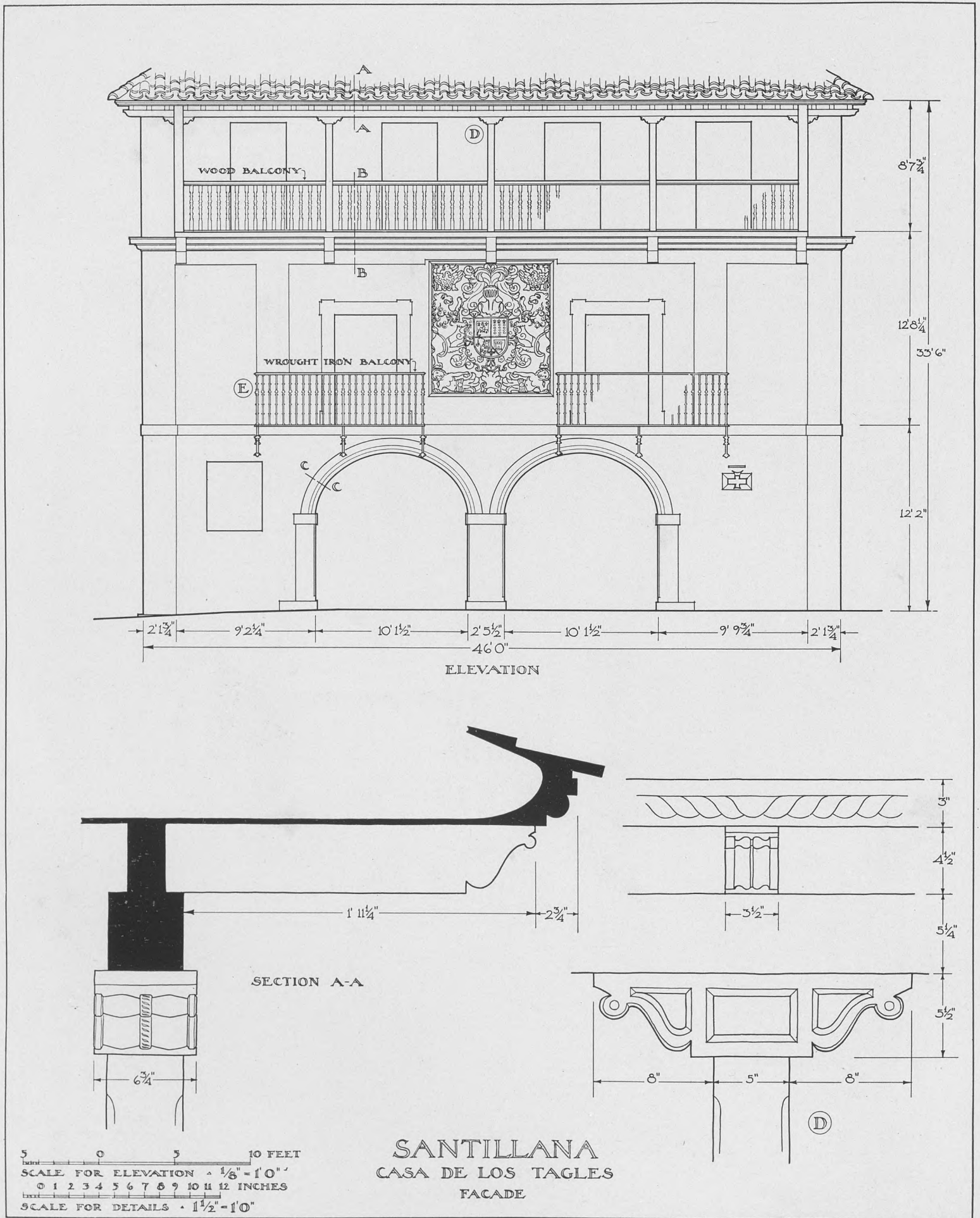


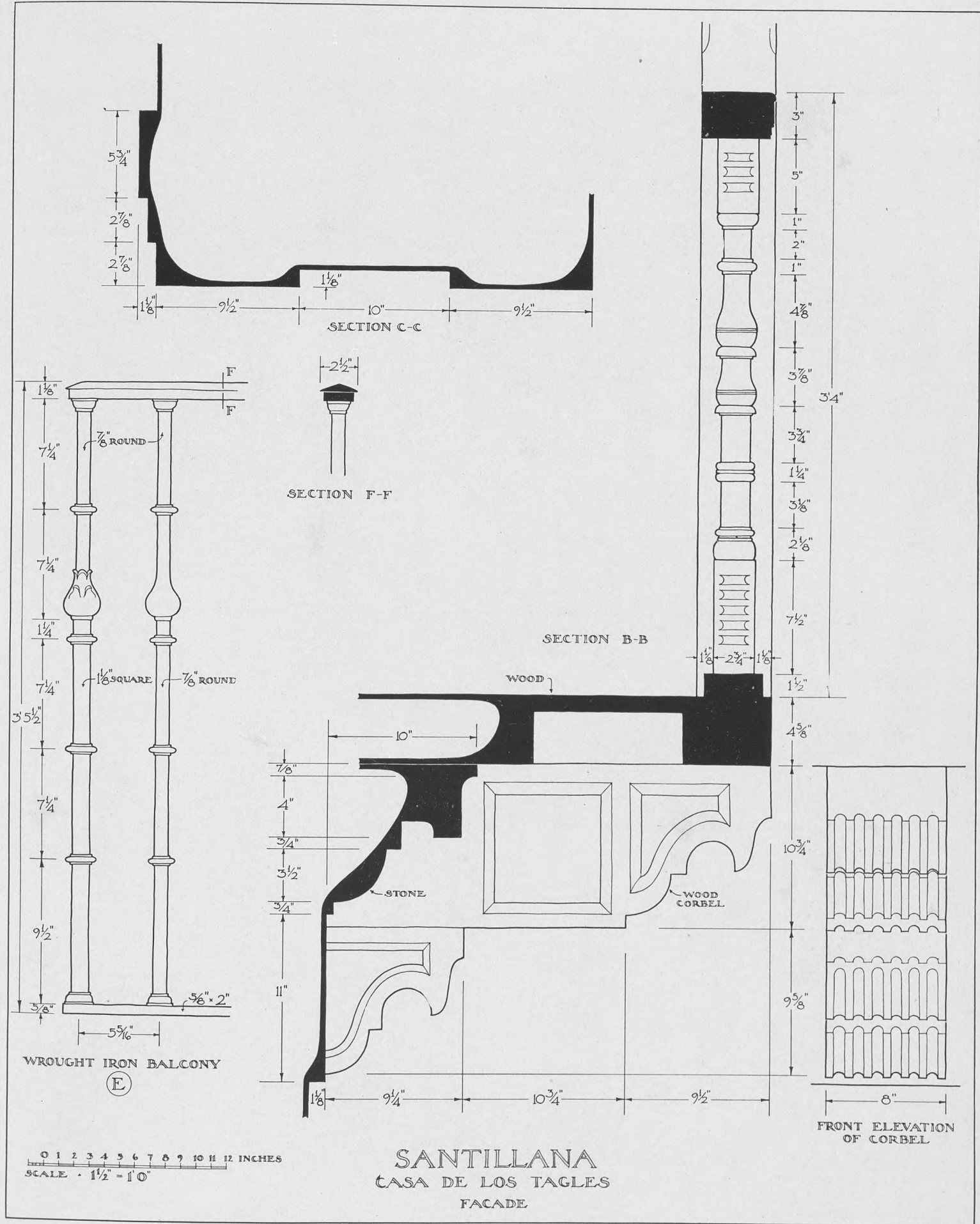
SANTILLANA
CASA DE LOS TAGLES FAÇADE

IN THE EXTREME NORTHERN PART OF SPAIN THE HOUSES LOSE SOME OF THE CHARACTERISTICS WHICH HAVE COME TO BE REGARDED AS TYPICALLY SPANISH AND TAKE ON OTHER FEATURES MORE SUITABLE TO THE COLDER, DAMPER CLIMATE. THUS THE PATIOS, WHOSE SHADED COOLNESS IS SO WELCOME IN THE HOT SOUTHERN SUMMERS, ARE OFTEN REPLACED IN THE NORTH BY WALLED GARDENS NOT UNLIKE THOSE IN ENGLAND AND FRANCE. NEARLY ALL OF THE HOUSES IN SANTILLANA, INCLUDING THE TWO ILLUSTRATED IN THIS BOOK, ARE WITHOUT PATIOS. THE WOODEN BALCONY ACROSS THE ENTIRE FRONT OF THE TOP STORY IS A BASQUE FEATURE OFTEN FOUND IN THIS DISTRICT. AT EACH END OF THE BALCONY IS A STONE WINDBREAK; IN THIS HOUSE THESE WINDBREAKS ARE MODERN, REPLACING THE ORIGINAL ONES WHICH, ACCORDING TO OLD PHOTOGRAPHS, WERE SIMILAR TO THE PRESENT ONES BUT CONSIDERABLY THICKER. THE CASA DE LOS TAGLES DATES FROM THE EIGHTEENTH CENTURY AND IS STILL INHABITED BY DESCENDANTS OF THE ORIGINAL TAGLE FAMILY WHO BUILT THE HOUSE.

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 13

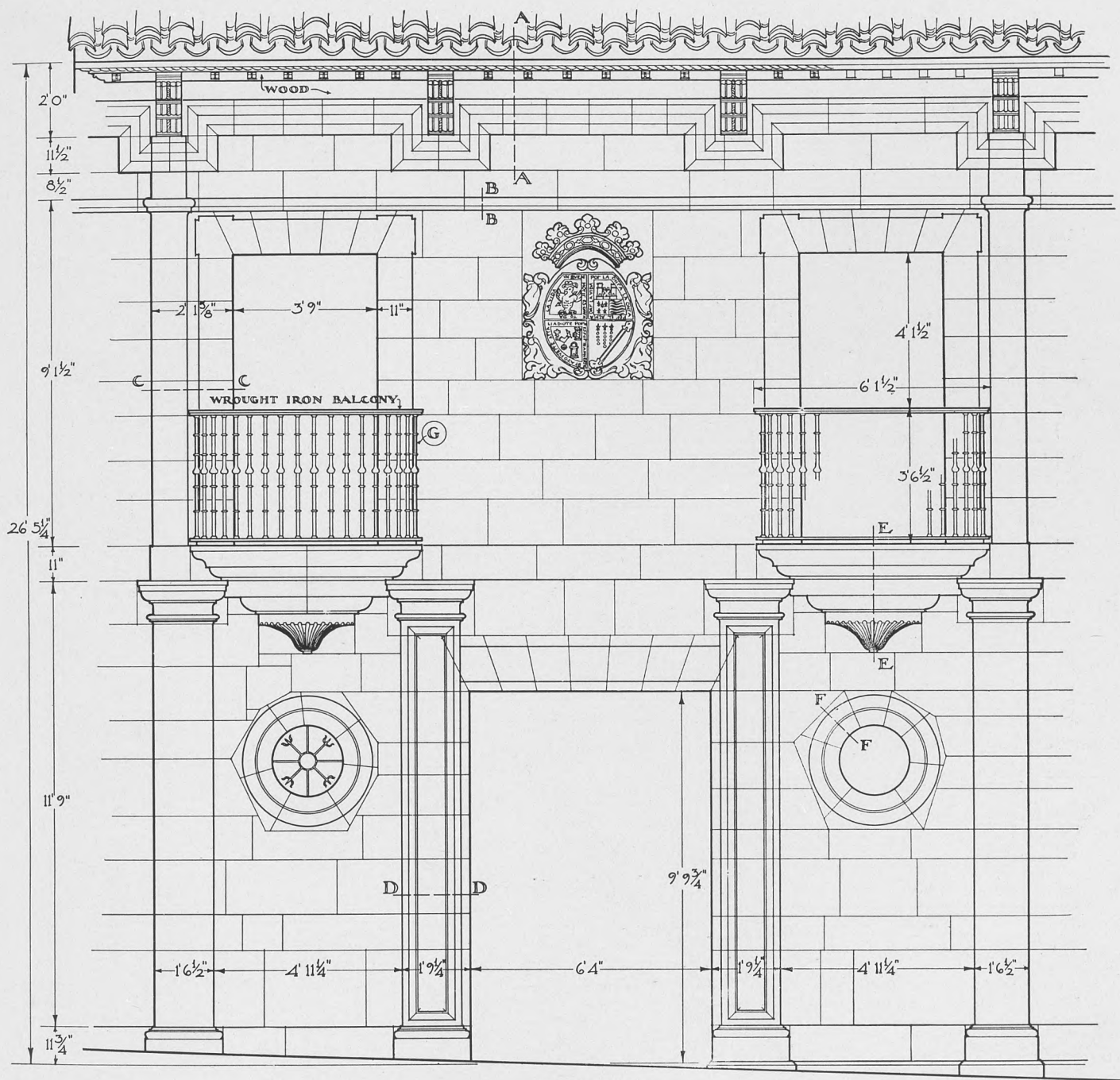




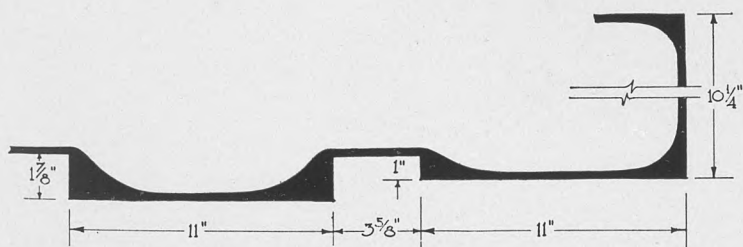


SANTILLANA
CALLE DE SANTO DOMINGO 5
FAÇADE

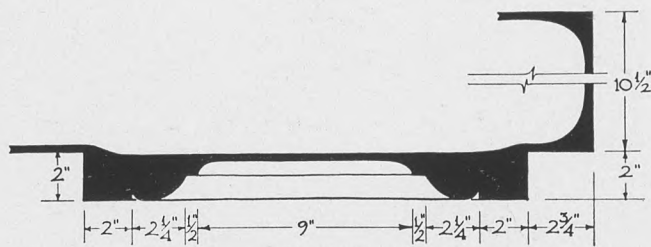
ANOTHER EXAMPLE OF AN EIGHTEENTH CENTURY HOUSE IN THE FAR NORTHERN PROVINCES. THE HEAVY WOODEN EAVES AND ROUNDED BALCONIES ARE WORTHY OF NOTE. THE STEREOTOMY IS EXCESSIVELY CRUDE; AROUND THE SMALL CIRCULAR WINDOWS ON THE GROUND FLOOR THE JOINTING IS ALMOST HAPHAZARD, AND THE STONES OF THE FLAT ARCH OVER THE DOOR CUT MOST UNSTRUCTURALLY INTO THE FLANKING PILASTERS.



ELEVATION



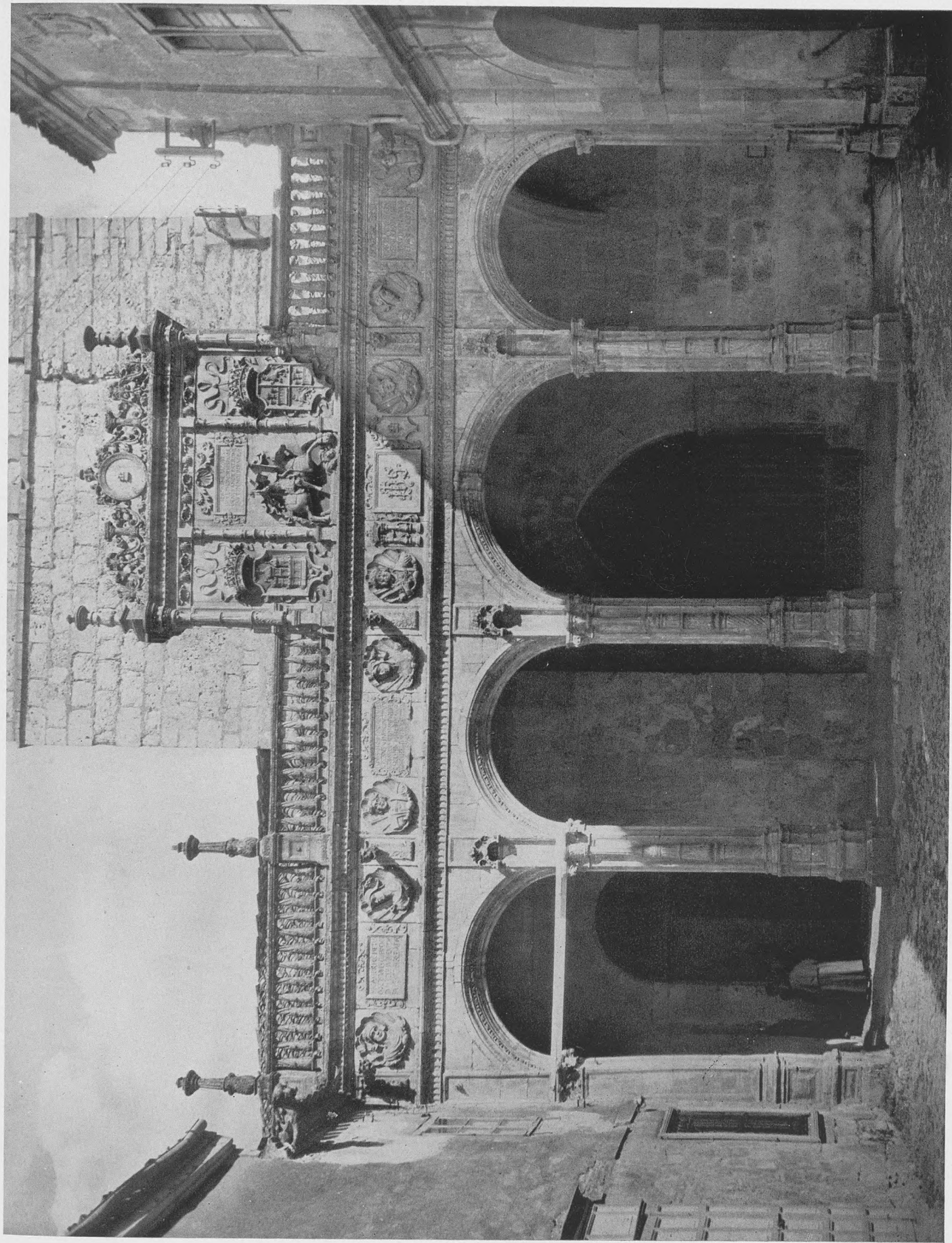
SECTION C-C



SECTION D-D

0 1 2 3 4 5 6 FEET
 SCALE FOR ELEVATION - 1/4\" = 1'0\"
 0 1 2 3 4 5 6 7 8 9 10 11 12 INCHES
 SCALE FOR SECTIONS - 1 1/2\" = 1'0\"

SANTILLANA
 CALLE DE SANTO DOMINGO 5
 FACADE

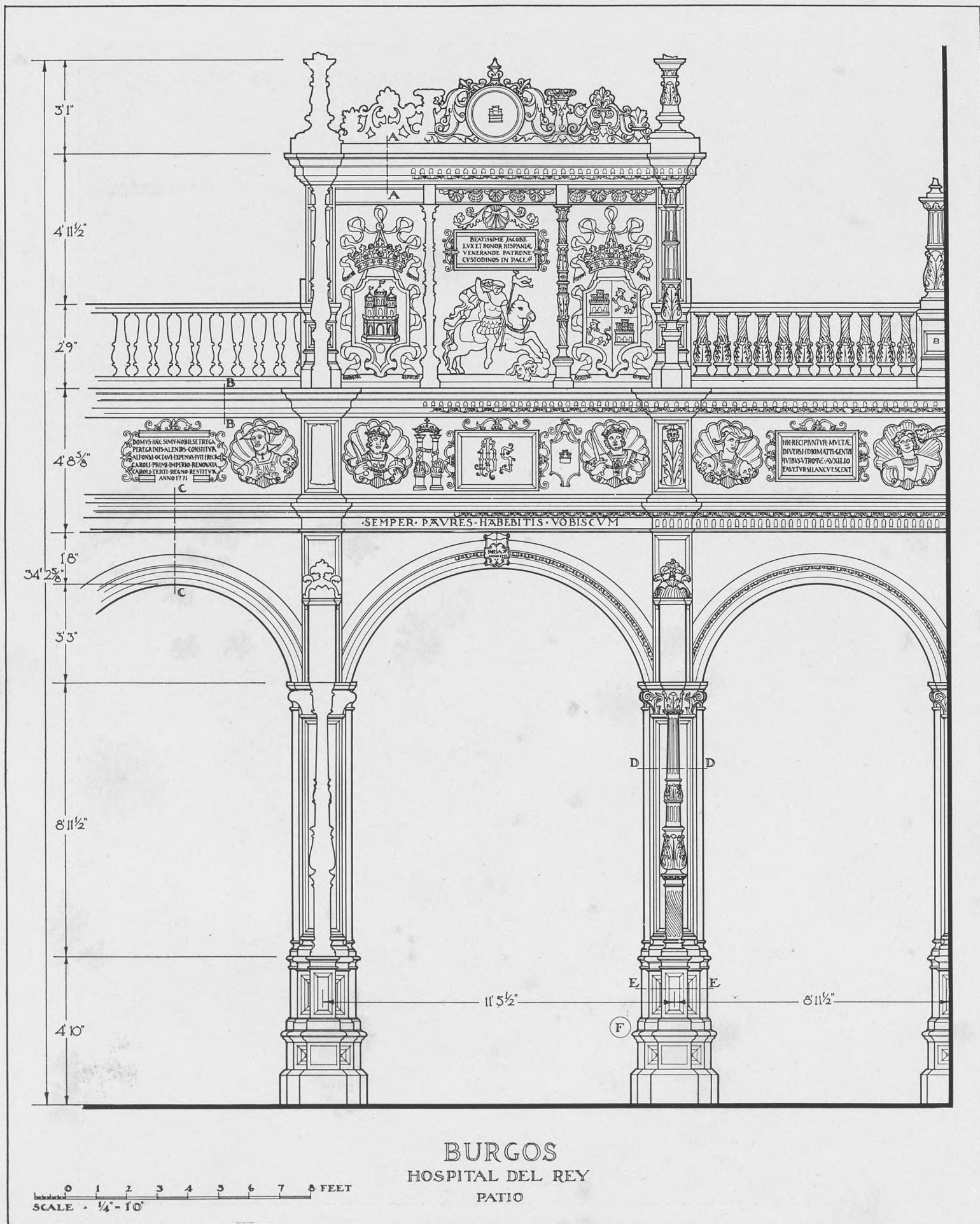


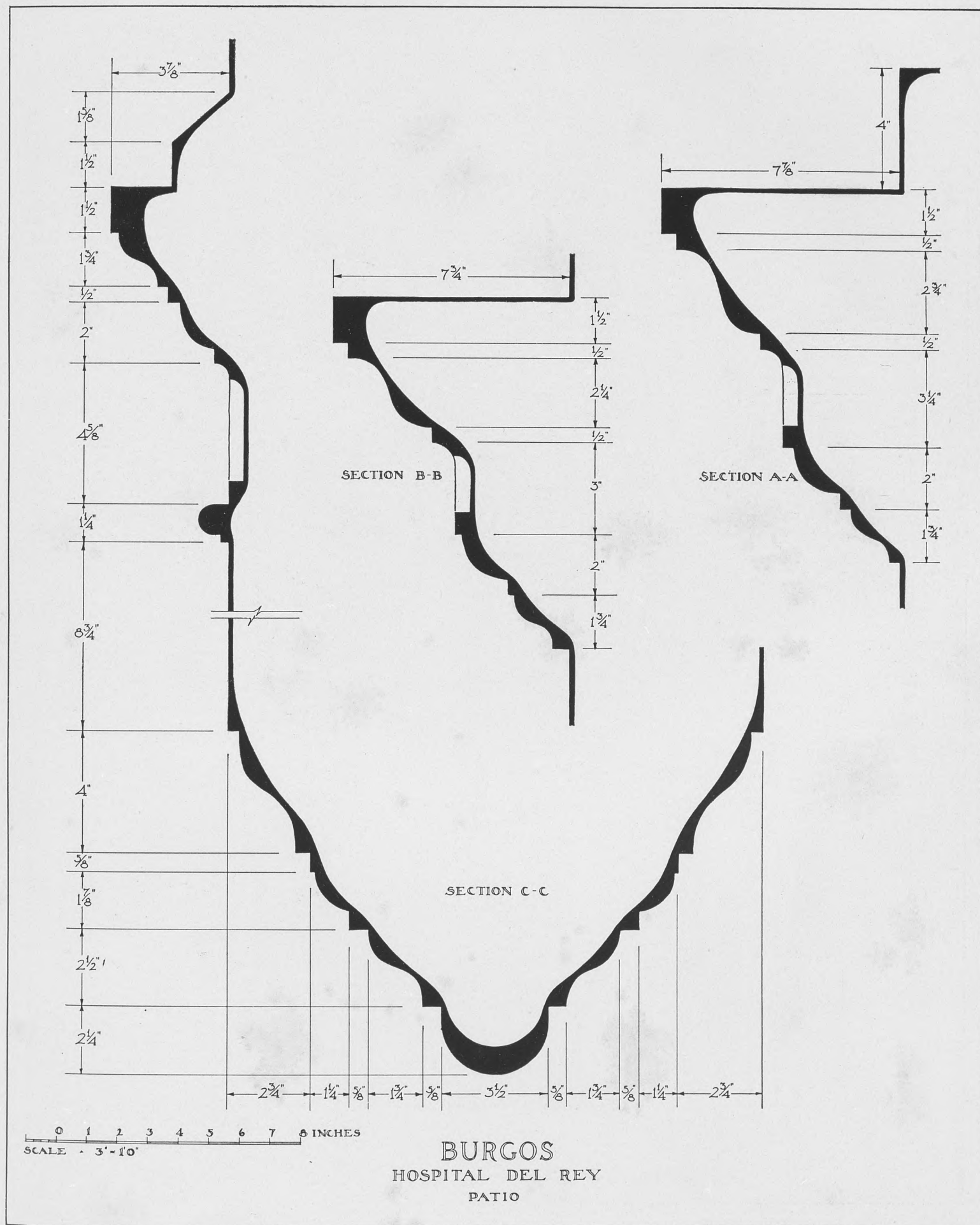
BURGOS
HOSPITAL DEL REY
PATIO

THE ARCADED VESTIBULE TO THE CHAPEL OCCUPIES THE EASTERN END OF THE ENTRANCE COURT. IT IS OF LIMESTONE, YELLOWED BY AGE AND WEATHER. THE FINE CARVING IS TYPICAL OF THE PLATERESQUE PERIOD. ACCORDING TO AN INSCRIPTION, THE HOSPITAL WAS FOUND BY ALFONSO VIII IN THE TWELFTH CENTURY; REBUILT IN THE SIXTEENTH CENTURY DURING THE REIGN OF CHARLES V; AND RESTORED UNDER CHARLES III IN 1771.

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

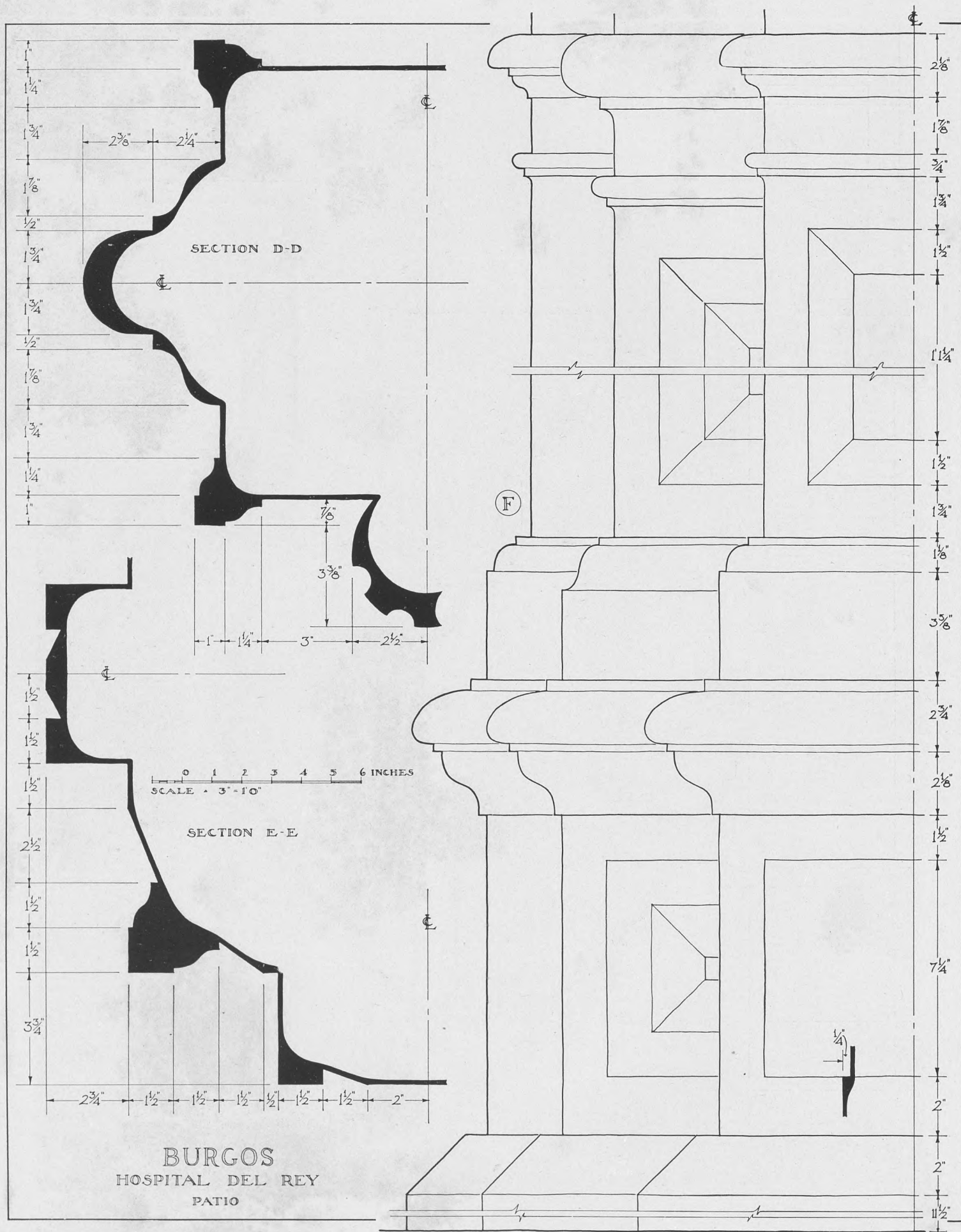
PLATE 19





ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 21



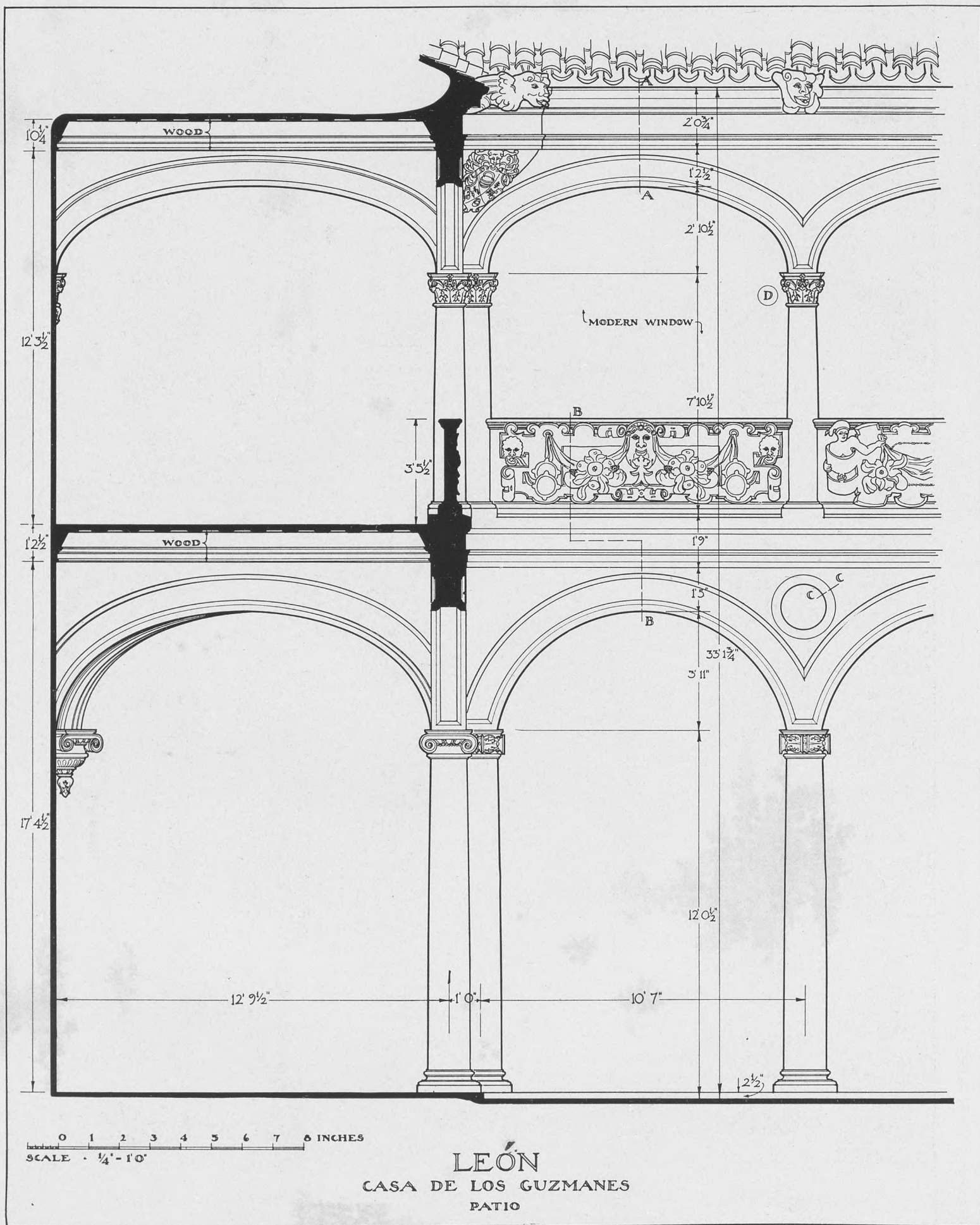


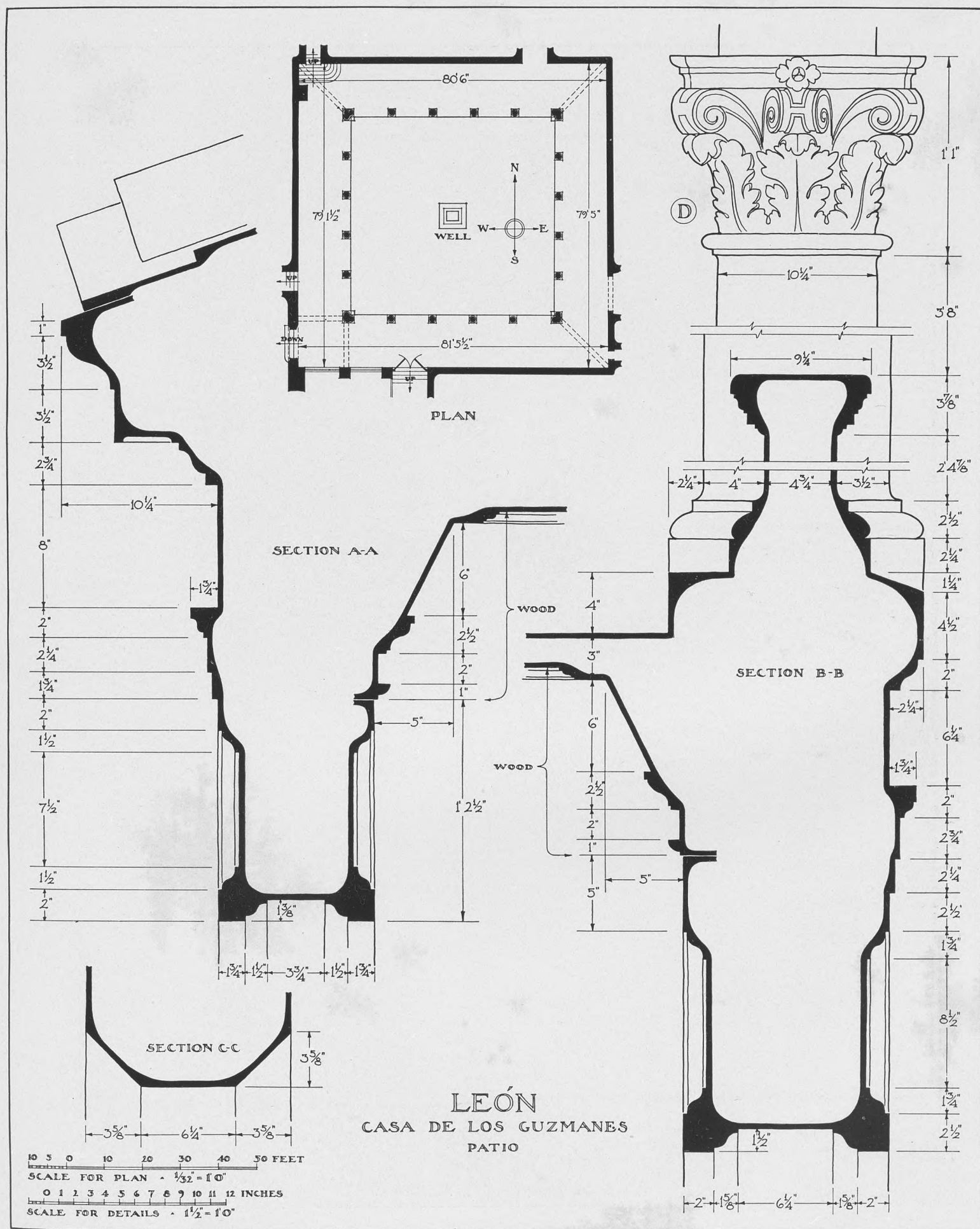
LEÓN
CASA DE LOS GUZMANES
PATIO

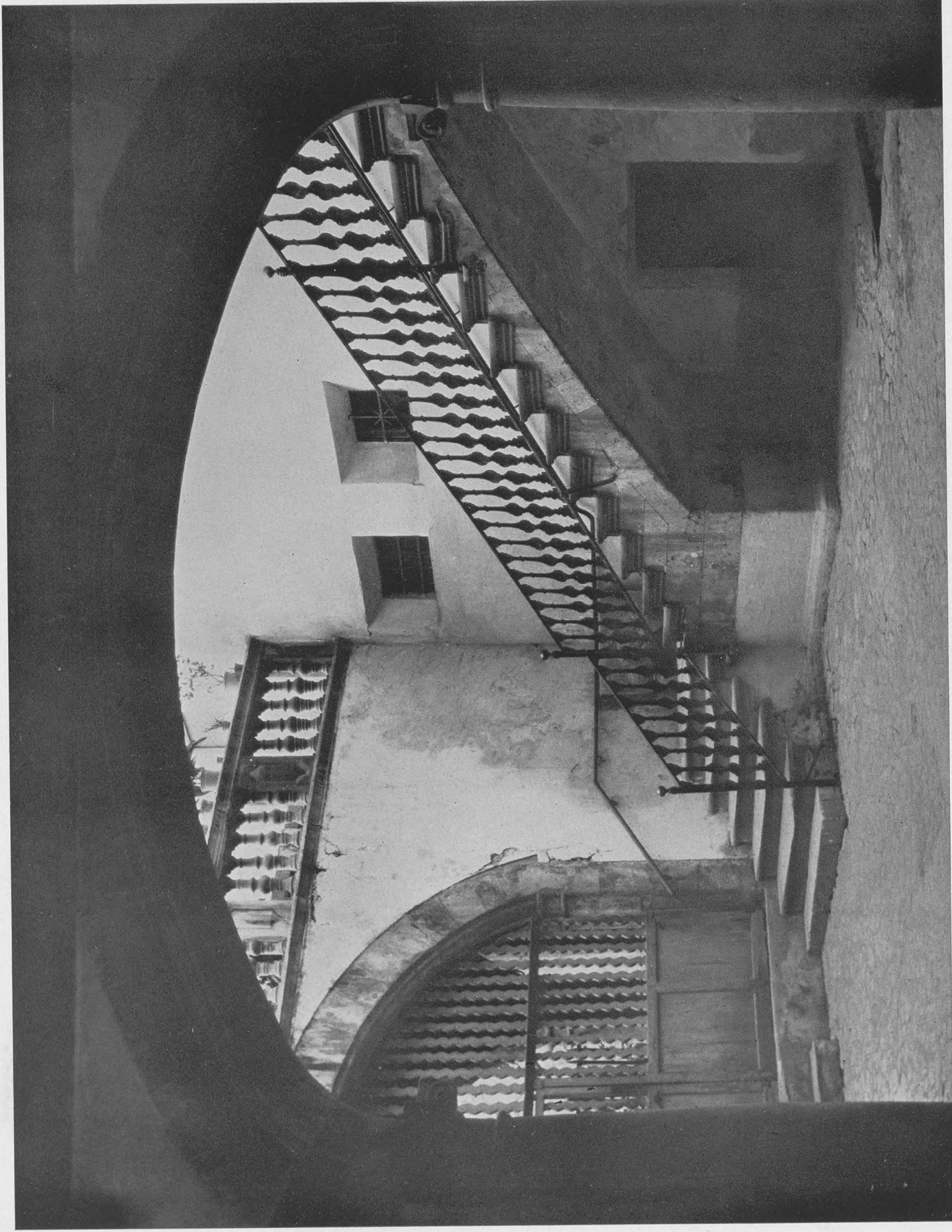
THE PALACE WAS ERECTED BY JUAN QUIÑONES Y GUZMAN ABOUT 1560. THE PATIO, ALMOST CLASSIC IN ITS SIMPLICITY, BETRAYS ITALIAN INFLUENCE. IT IS OF LIMESTONE AND IS ALMOST UNDECORATED EXCEPT FOR THE FINELY CARVED PANELS ON THE UPPER FLOOR.

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 23







PALMA DE MALLORCA
CALLE DE ZAVELLÁ 31
PATIO

THE UNSYMMETRICAL PLAN ADDS GREATLY TO THE CHARM OF THIS PATIO. THE STAIR RAIL IS OF IRON; THE BALUSTERS ARE FLAT SILHOUETTES OF BEATEN IRON, VARYING IN THICKNESS FROM ONE-EIGHTH TO ONE-QUARTER OF AN INCH. THIS TYPE OF RAILING, OF WHICH ADDITIONAL EX-AMPLES ARE ILLUSTRATED ON PLATES 69 AND 70, IS COMMON IN MALLORCA BUT IS PRACTICALLY UNKNOWN ON THE MAINLAND. ANOTHER TYP-ICALLY MALLORCAN FEATURE IS THE WOODEN LATTICE GATEWAY TO THE GARDEN ON THE LEFT OF THE PHOTOGRAPH. NOTE THAT THE WAY



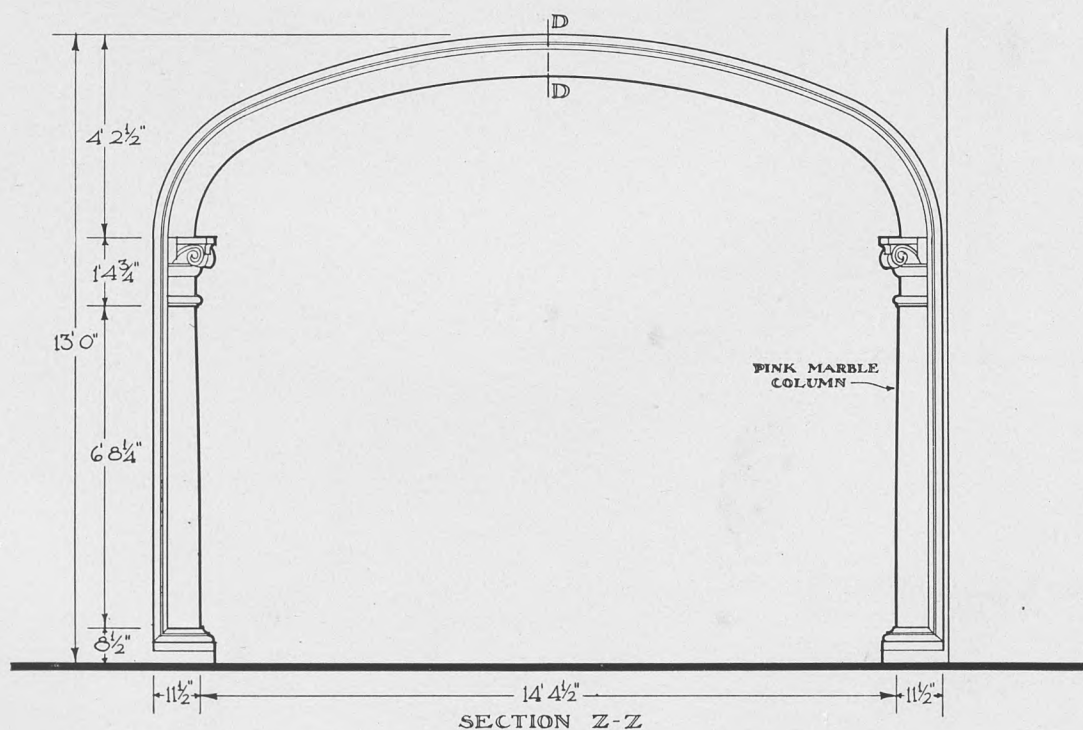
OF BEATEN IRON, VARYING IN THICKNESS FROM ONE-EIGHTH TO ONE-QUARTER OF AN INCH. THIS TYPE OF ARCHITECTURE, HOWEVER, IS PRACTICALLY UNKNOWN ON THE MAINLAND. ANOTHER TYPE, SAMPLES ARE ILLUSTRATED ON PLATES 69 AND 70, IS COMMON IN MALLORCA BUT IS PRACTICALLY UNKNOWN ON THE MAINLAND. NOTE THAT THE WAVY, FINALLY MALLORCAN FEATURE, IS THE WOODEN LATTICE GATEWAY TO THE GARDEN ON THE LEFT OF THE PHOTOGRAPH. NOTE THAT THE WAVY



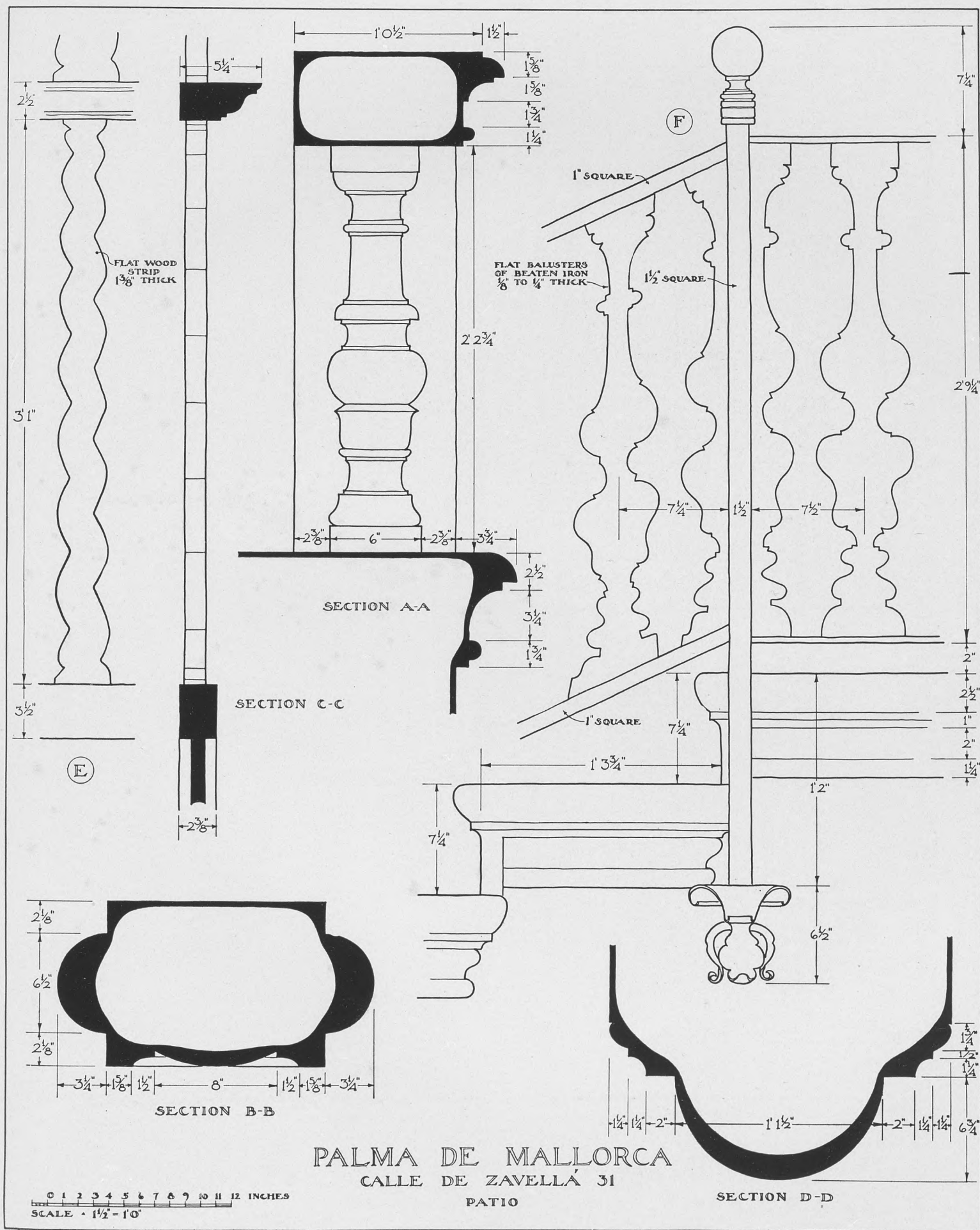
OF BEATEN IRON, VARYING IN THICKNESS FROM ONE-EIGHTH TO ONE-QUARTER OF AN INCH. THIS TYPE OF ARCHITECTURE, HOWEVER, IS PRACTICALLY UNKNOWN ON THE MAINLAND. ANOTHER TYPE, SAMPLES ARE ILLUSTRATED ON PLATES 69 AND 70, IS COMMON IN MALLORCA BUT IS PRACTICALLY UNKNOWN ON THE MAINLAND. NOTE THAT THE WAVY, FINALLY MALLORCAN FEATURE, IS THE WOODEN LATTICE GATEWAY TO THE GARDEN ON THE LEFT OF THE PHOTOGRAPH. NOTE THAT THE WAVY

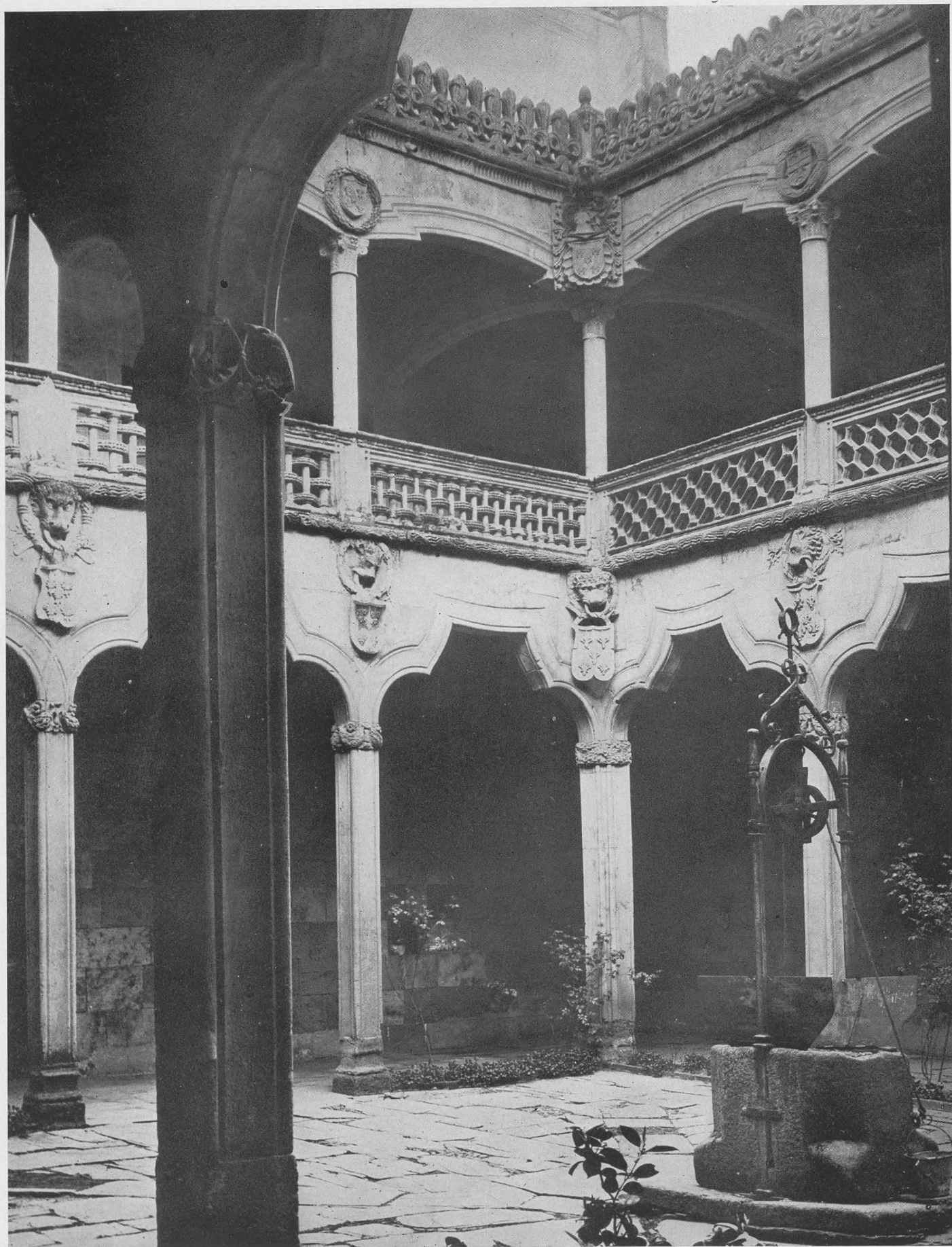


PLATE 27



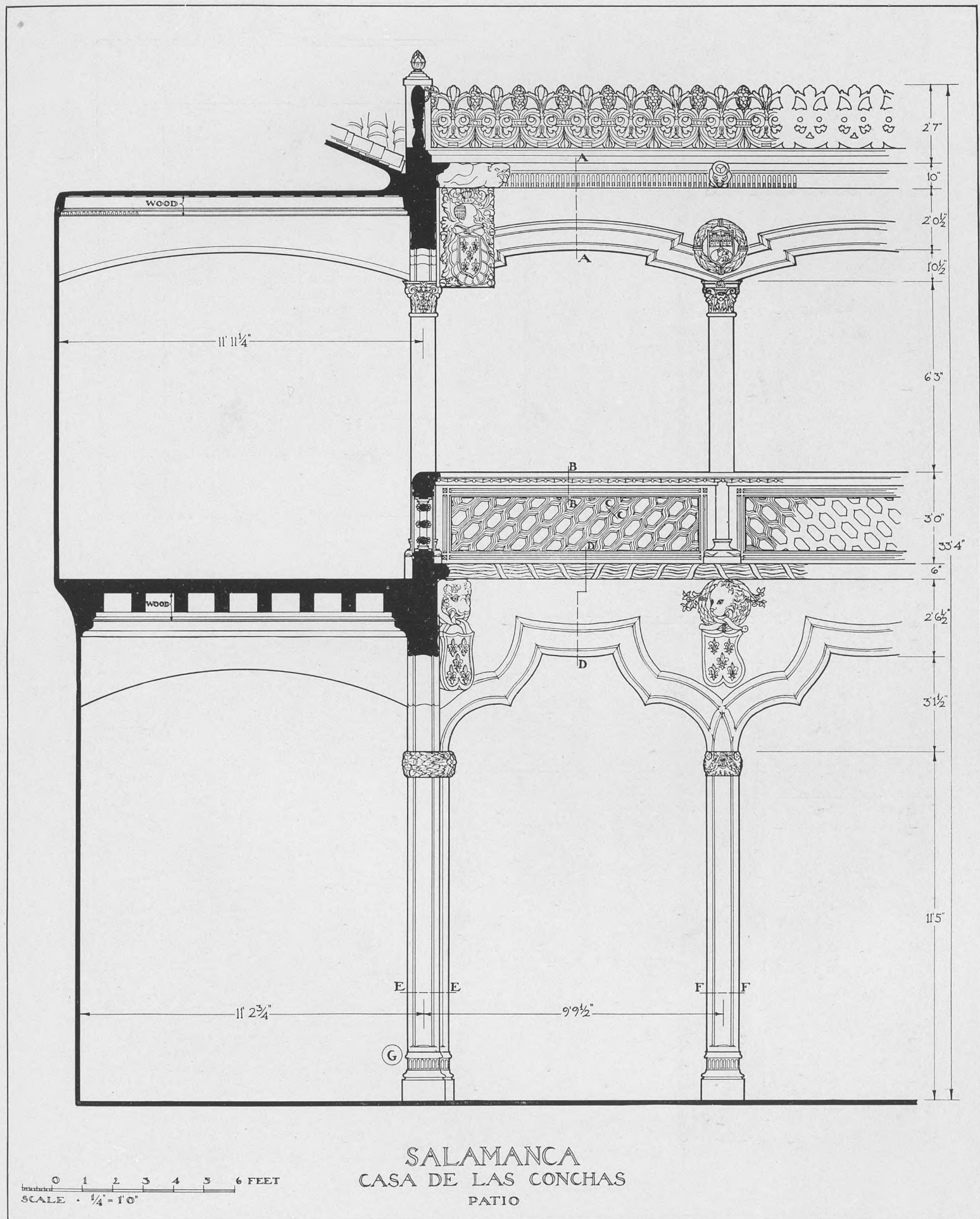
SCALE $\cdot \frac{1}{4}'' = 1'0''$





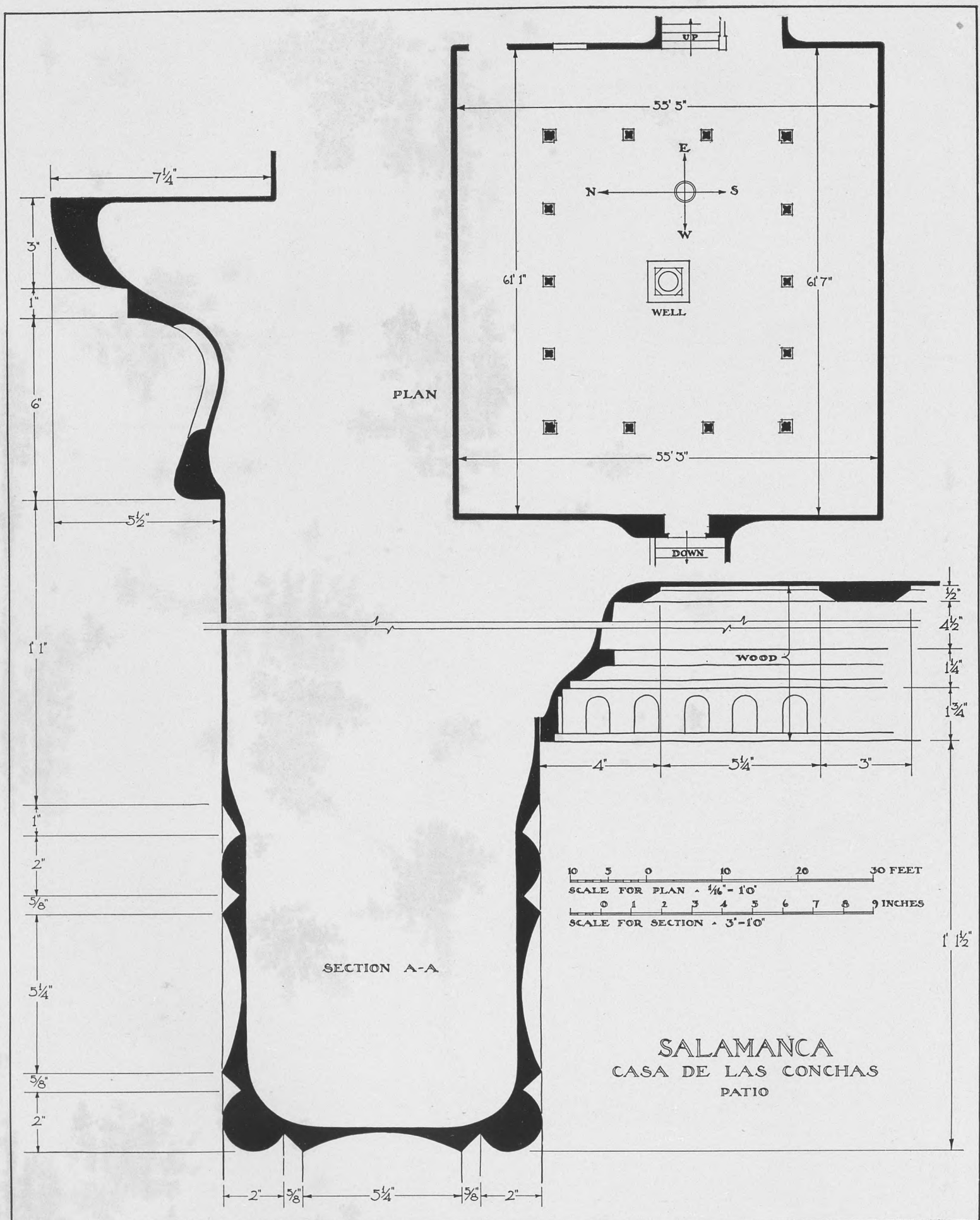
SALAMANCA
CASA DE LAS CONCHAS
PATIO

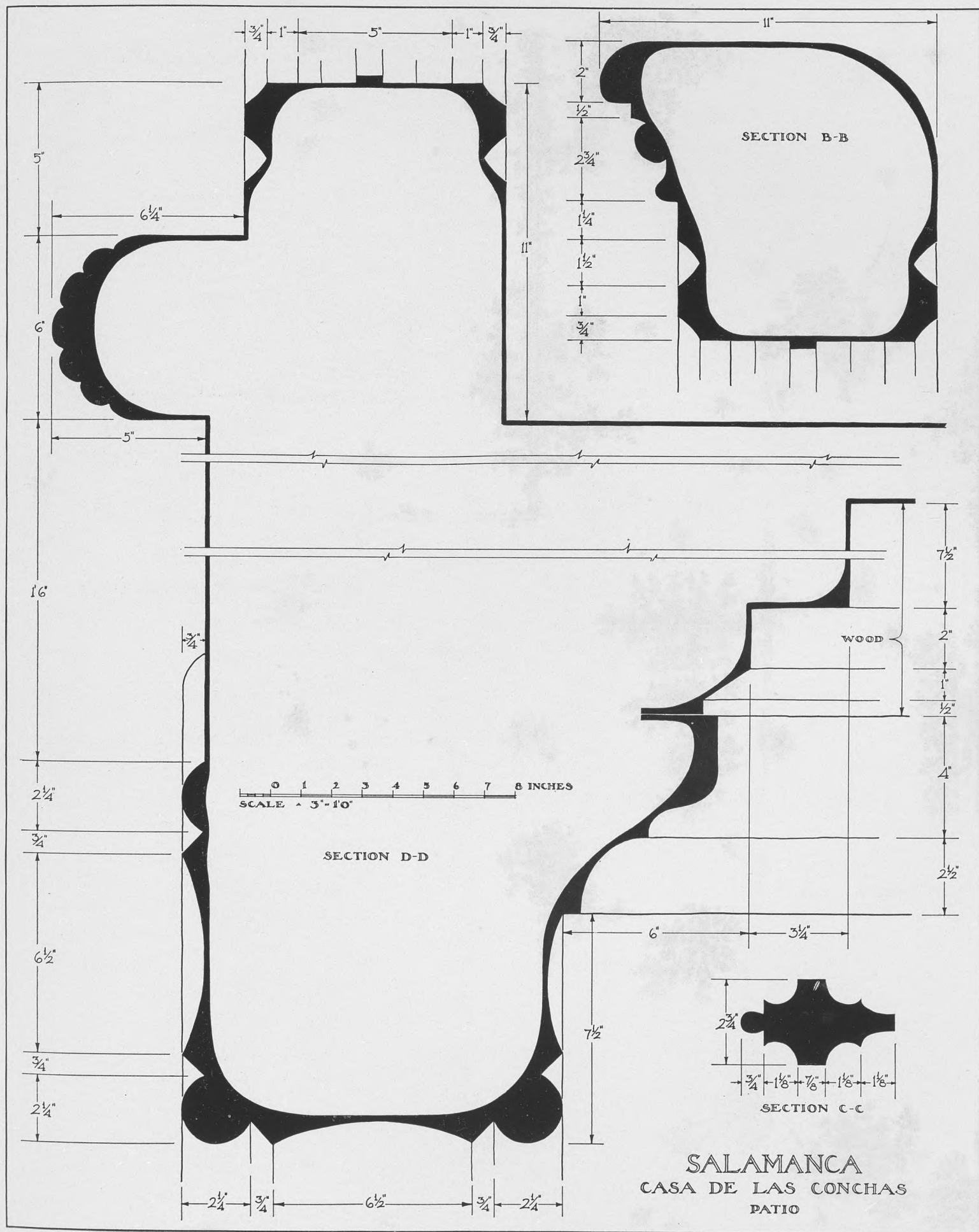
THE WELL-KNOWN HOUSE OF THE SHELLS WAS BUILT ABOUT 1512 BY TALAVERA MALDONADO. THE ARCHITECT IS UNKNOWN. IN SPITE OF ITS COMPARATIVELY LATE DATE THE GOTHIC INFLUENCE IS STILL VERY STRONG IN THE ARCHES, MOLDINGS AND GARGOYLES AND IN THE CAPITALS OF THE LOWER STORY. THE CURIOUSLY SHAPED ARCHES ARE KNOWN AS *ALCOVADOS*. THE BUILDING MATERIAL IS THE CHARACTERISTIC GOLDEN-YELLOW SANDSTONE OF SALAMANCA. THE FLEUR-DE-LYS OF THE MALDONADO FAMILY IS MUCH IN EVIDENCE IN THE SHIELDS, AND IS RECALLED ON A GIGANTIC SCALE IN THE ELABORATE CRESTING. TWO REJAS FROM THIS HOUSE ARE ILLUSTRATED ON PLATES 71 TO 75 AND THE DOORWAY ON PLATES 108 TO 110.

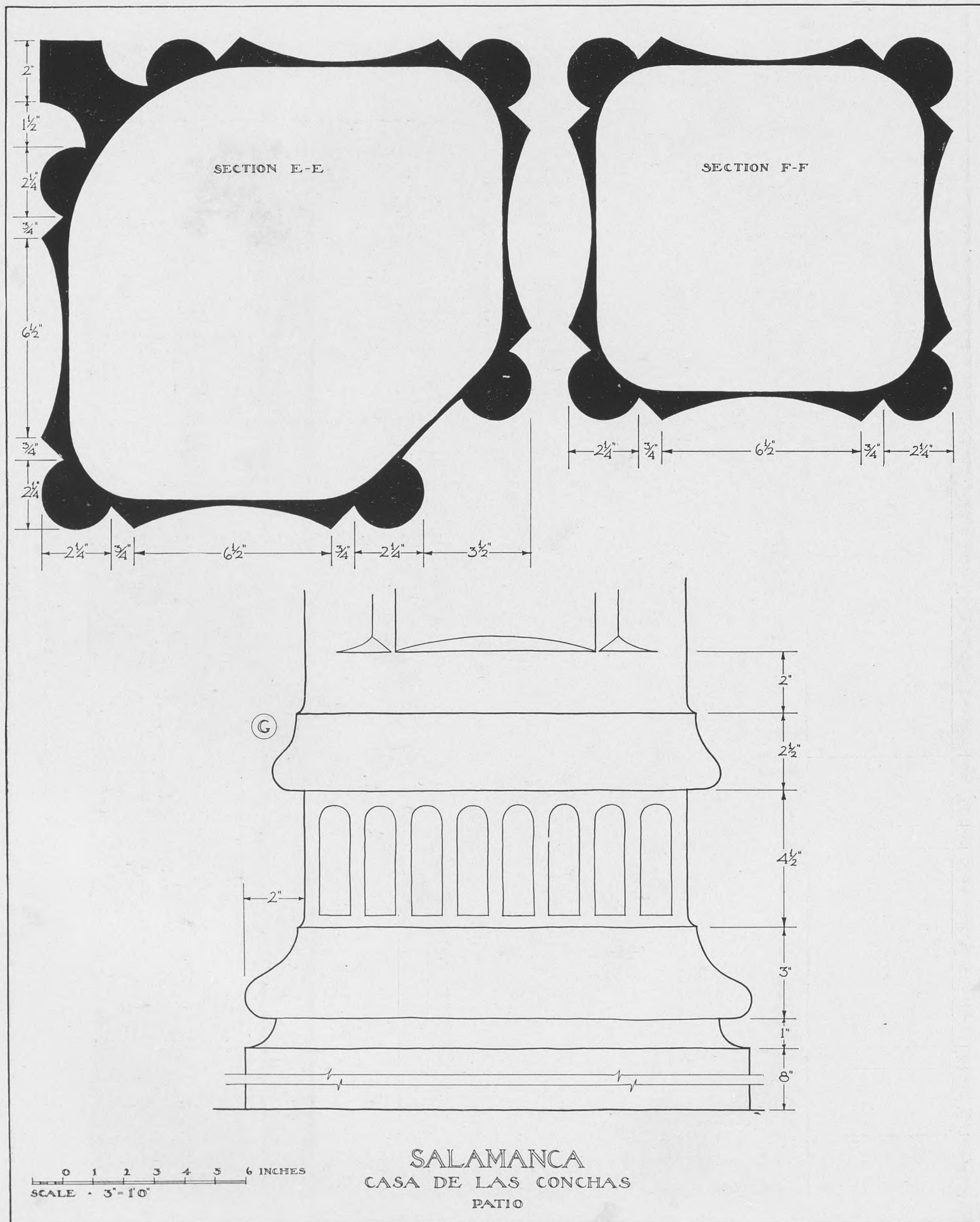


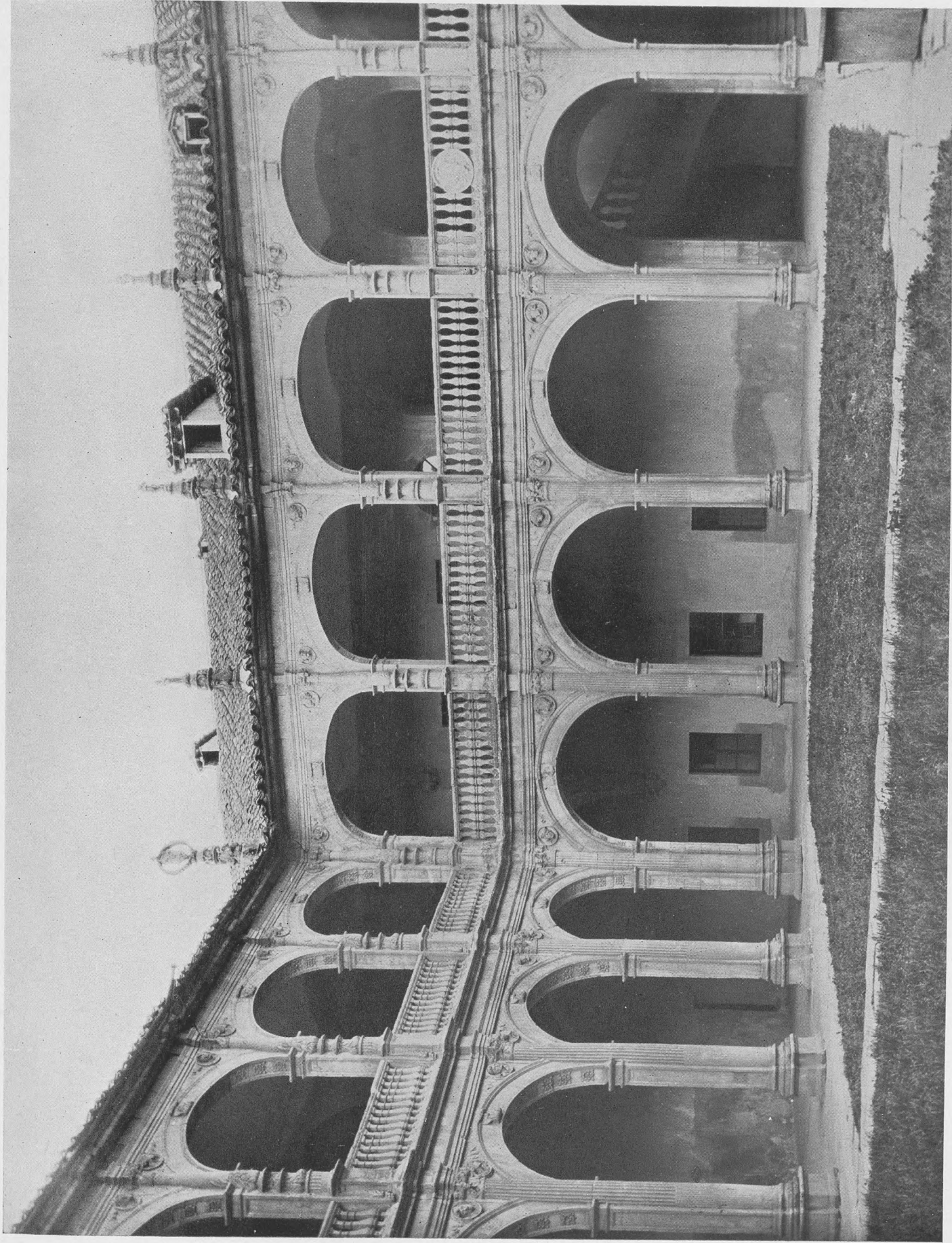
ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 31



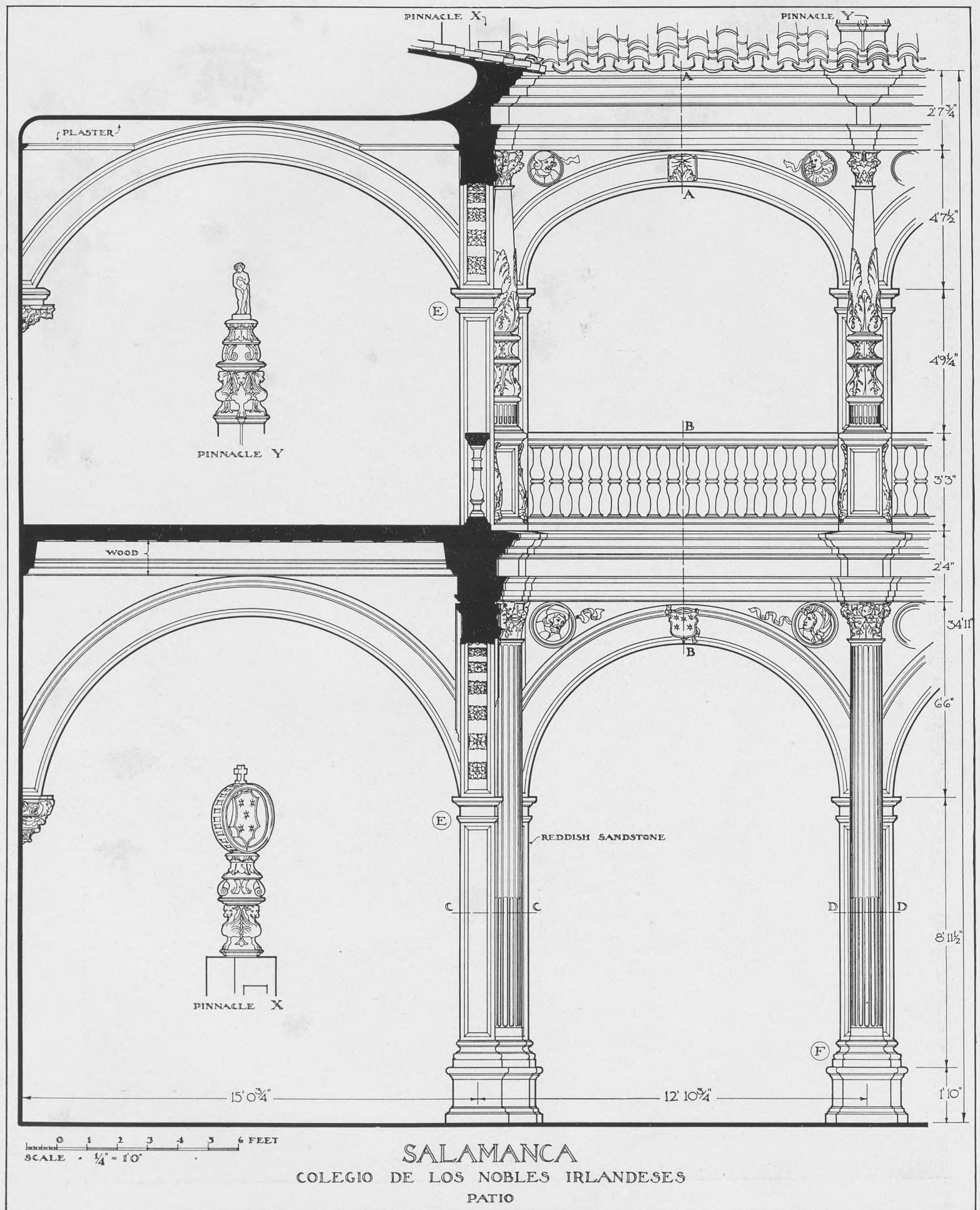


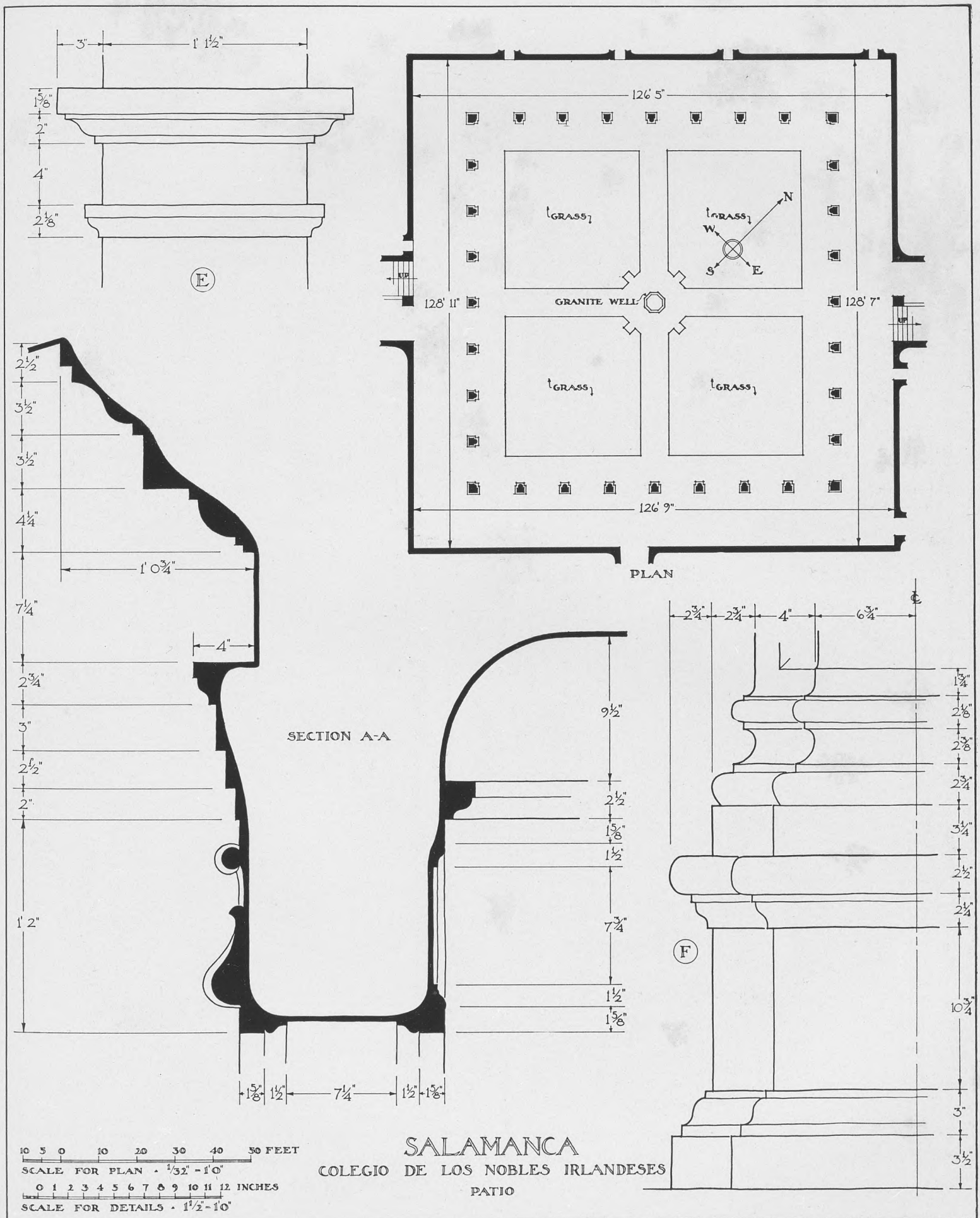


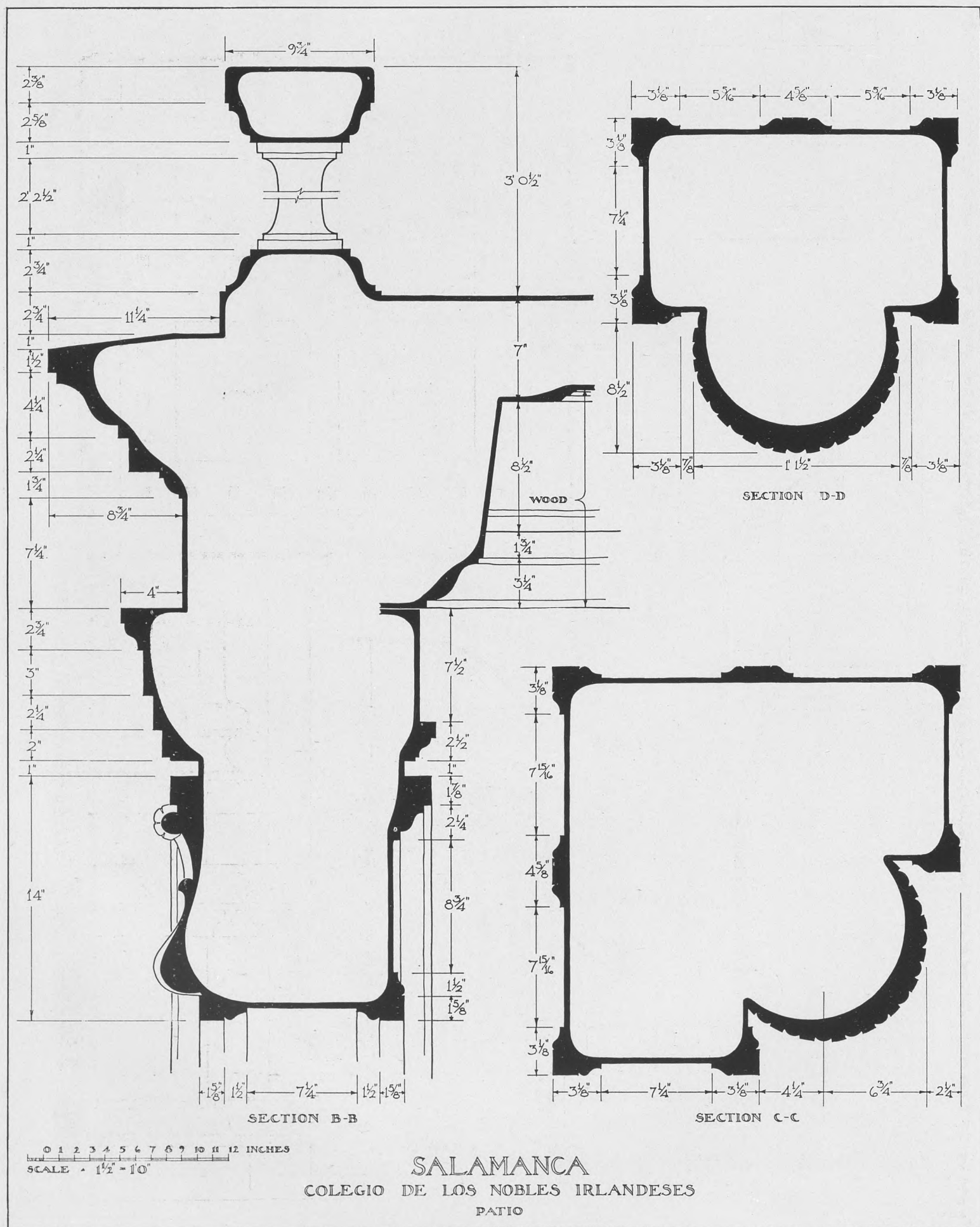


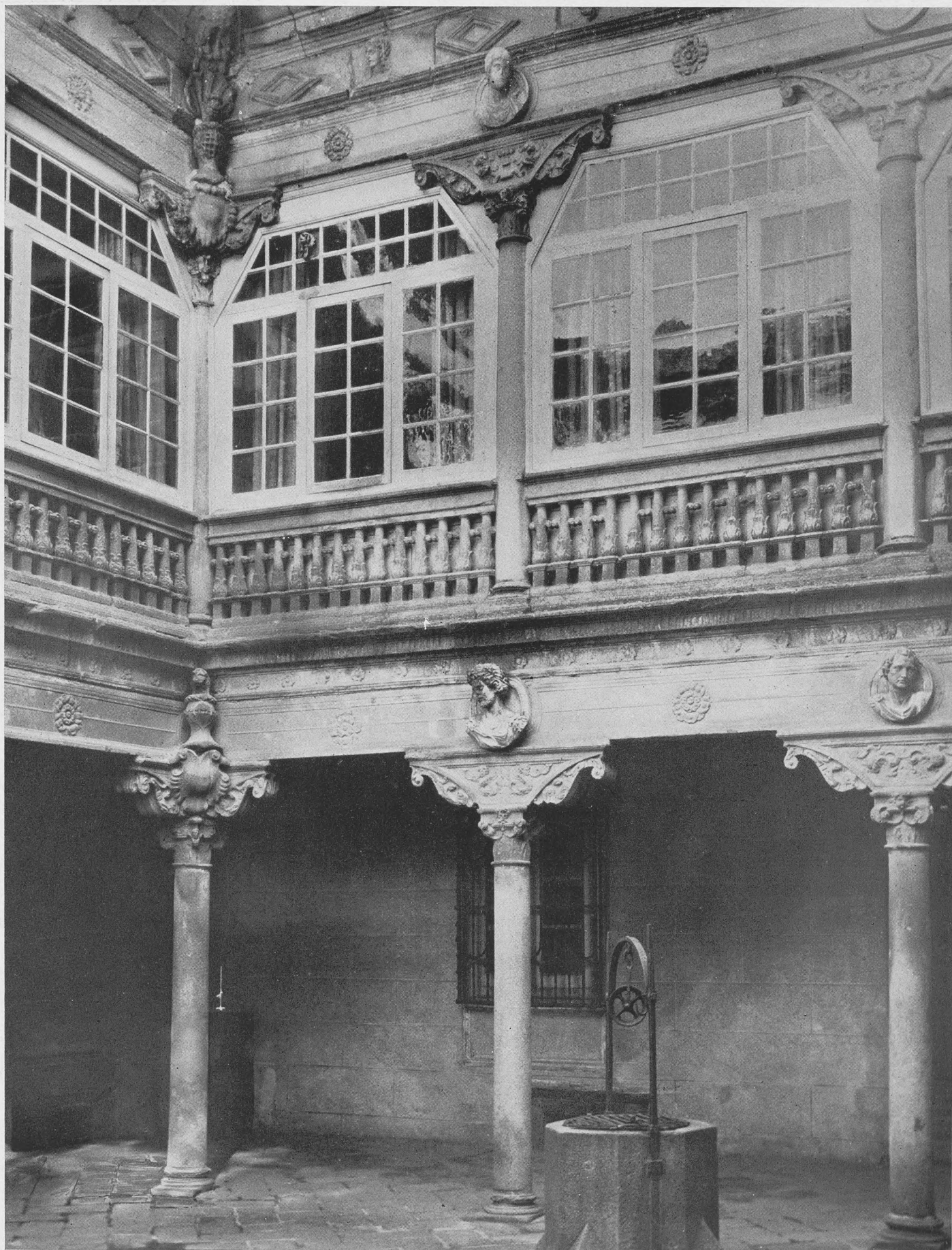
SALAMANCA
COLEGIO DE LOS NOBLES IRLANDESES
PATIO

FOUNDED BY ALFONSO DE FONSECA AS THE ARCHBISHOP'S PALACE, THE BUILDING WAS SOON CONVERTED INTO A SEMINARY FOR IRISH PRIESTS, WHICH FUNCTION IT STILL FULFILLS. IT WAS BEGUN IN 1521 BUT NOT COMPLETED UNTIL 1578. THE ARCHITECT OF THE PATIO—UNQUESTIONABLY ONE OF THE FINEST PLATERESQUE PATIOS IN SPAIN—WAS PEDRO DE IBARRA. BERRUGUETE, WHO WORKED ON OTHER PARTS OF THE BUILDING, WAS PROBABLY RESPONSIBLE FOR SOME OF THE VERY DELICATE AND BEAUTIFUL CARVING. THE PATIO IS CONSTRUCTED OF THE LOCAL YELLOW SANDSTONE, WHICH HAS WEATHERED TO A DEEPER RED THAN IN MOST OF THE OTHER BUILDINGS IN SALAMANCA. IT IS IN AN EXCELLENT STATE OF PRESERVATION; EXCEPT FOR THE DESTRUCTION OF SOME OF THE PINNACLES ON THE ROOF WHICH WERE SHOT AWAY DURING THE BATTLE OF SALAMANCA IN 1812, IT IS PRACTICALLY INTACT.



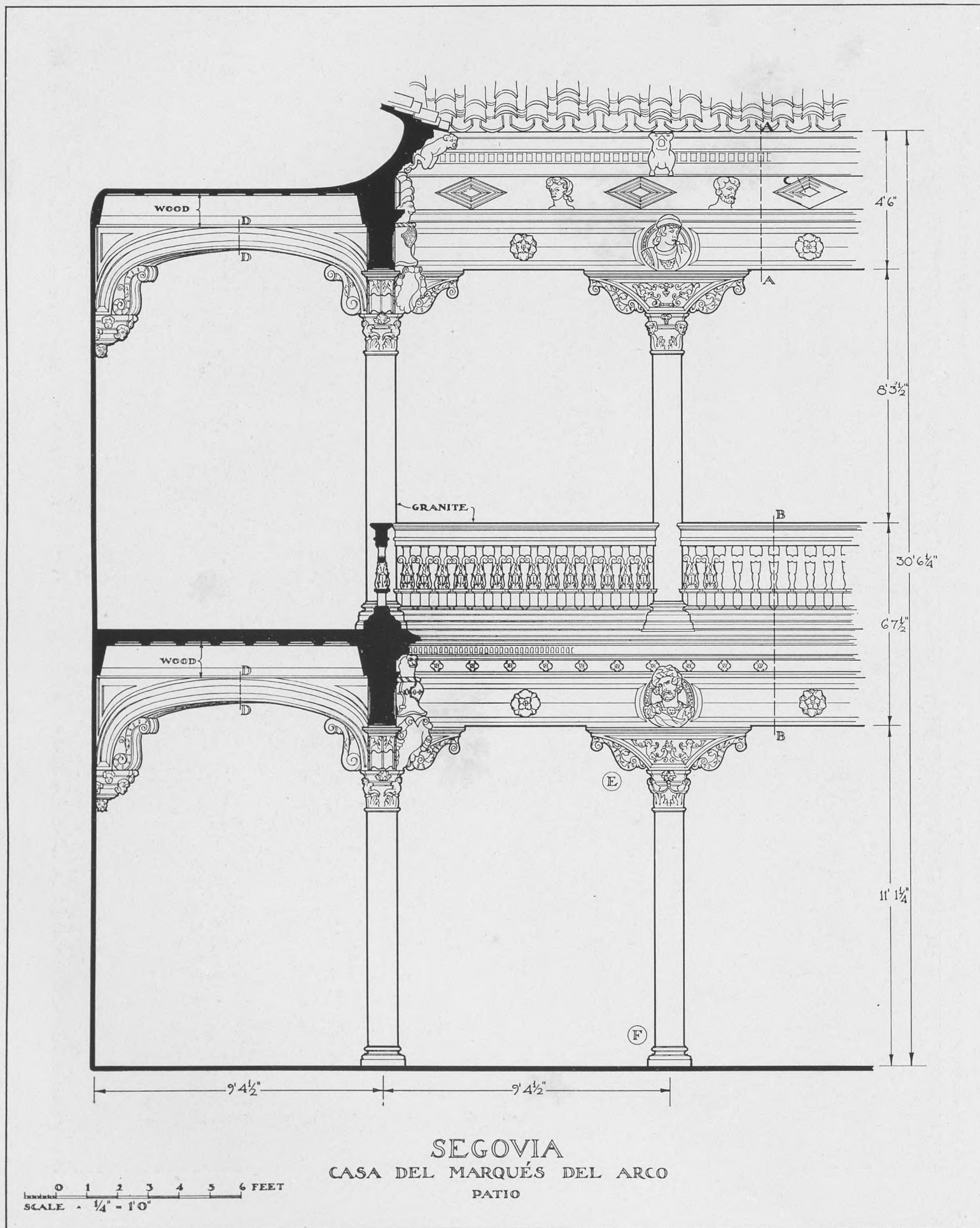


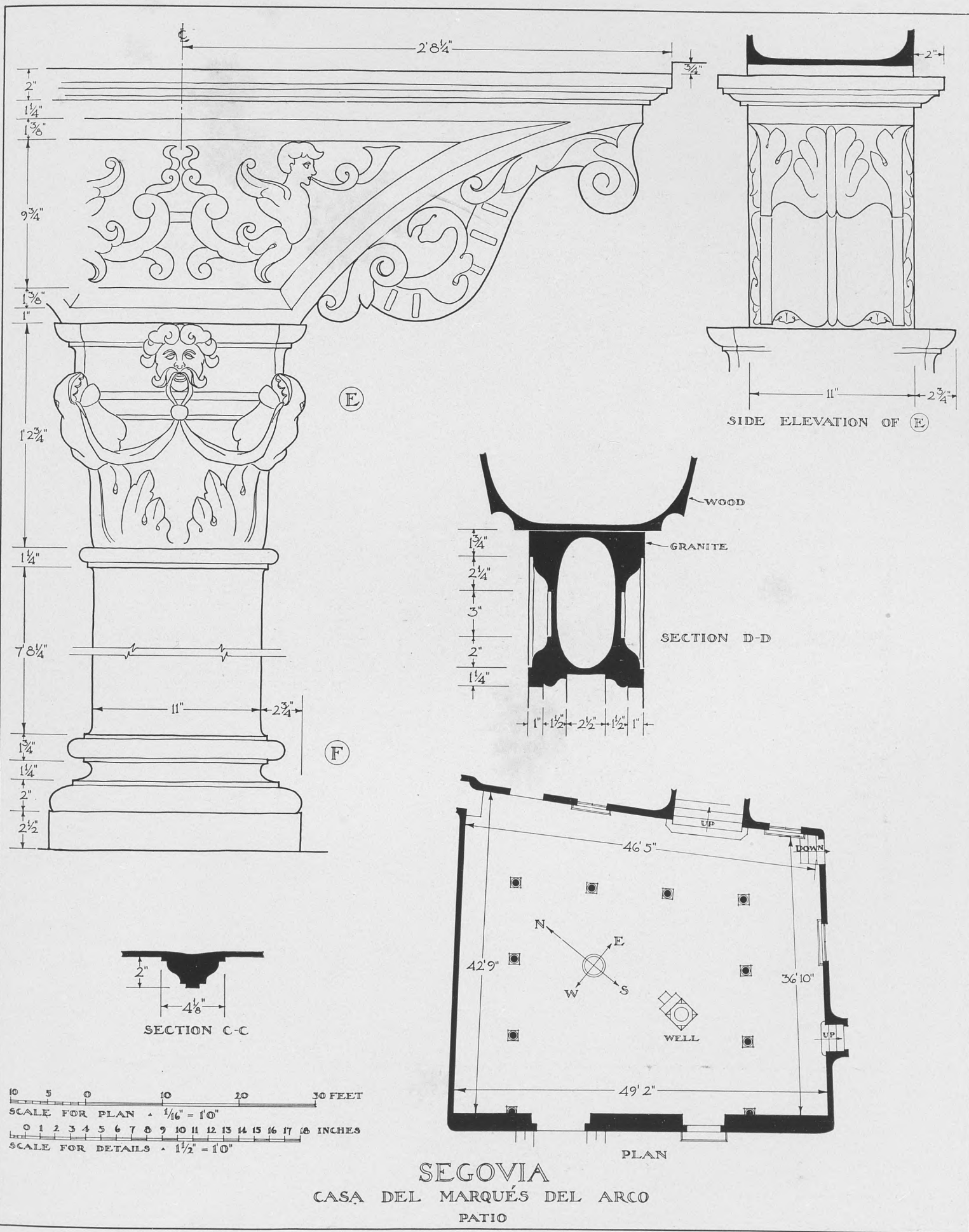


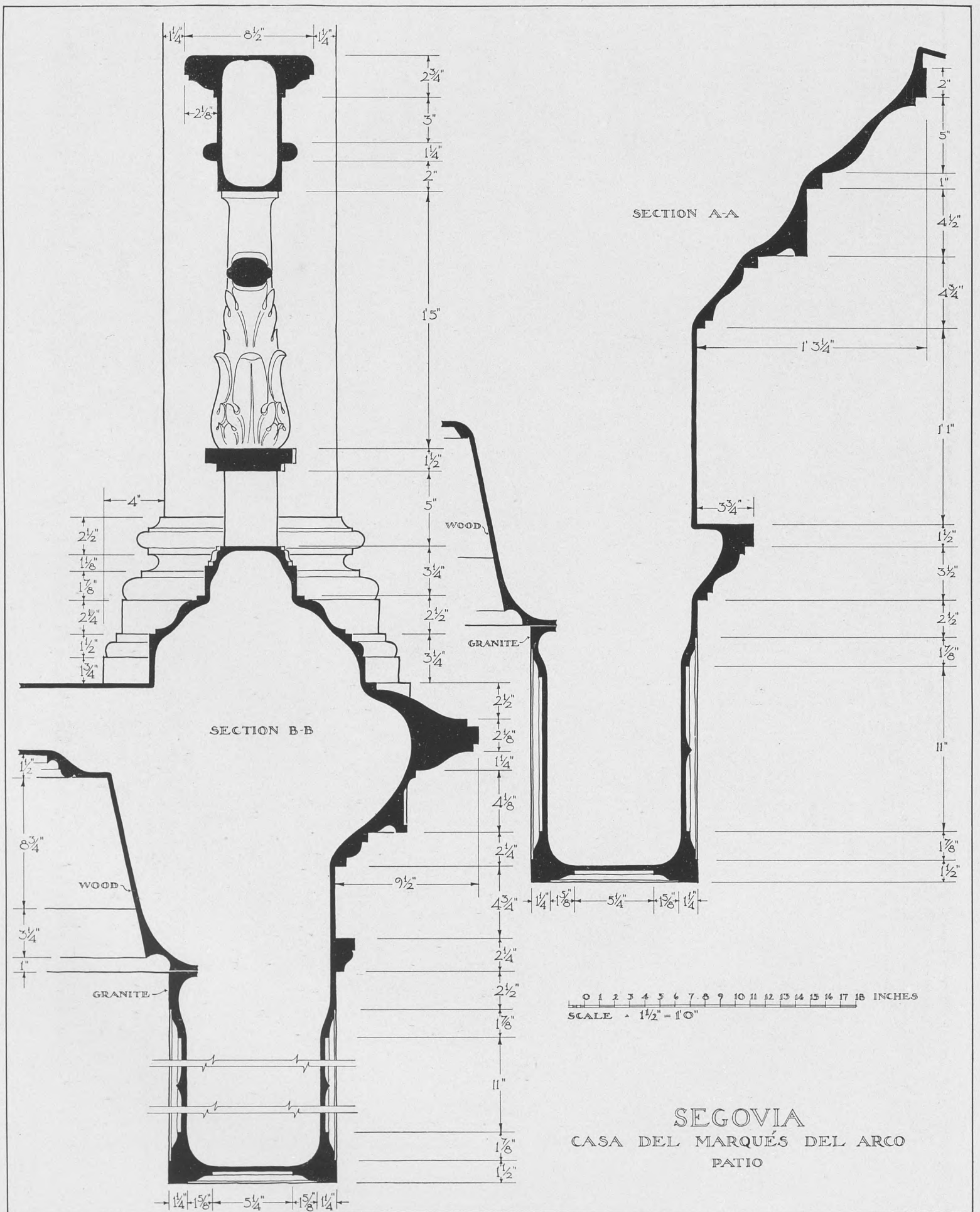


SEGOVIA
CASA DEL MARQUÉS DEL ARCO
PATIO

THIS SMALL PATIO IS BUILT ENTIRELY OF GRANITE EXCEPT FOR THE LIMESTONE BUSTS OF ROMAN EMPERORS MASKING THE ABUTMENTS OF THE LINTELS. CONSIDERING THE REFRACTORY NATURE OF THE MATERIAL, THE DETAILS OF CAPITALS, BALUSTERS AND MOLDINGS ARE FINELY WROUGHT. THE HOUSE WAS BUILT ABOUT 1550. IN 1572 IT WAS ACQUIRED BY THE MARQUÉS DE PRADO, WHOSE DESCENDANTS HAVE BORNE THE TITLE OF MARQUÉS DEL ARCO SINCE THE END OF THE SEVENTEENTH CENTURY. THE ORIGINAL BEAUTY OF THE PATIO HAS BEEN IMPAIRED BY THE INTRODUCTION OF MODERN WINDOWS IN THE UPPER STORY.





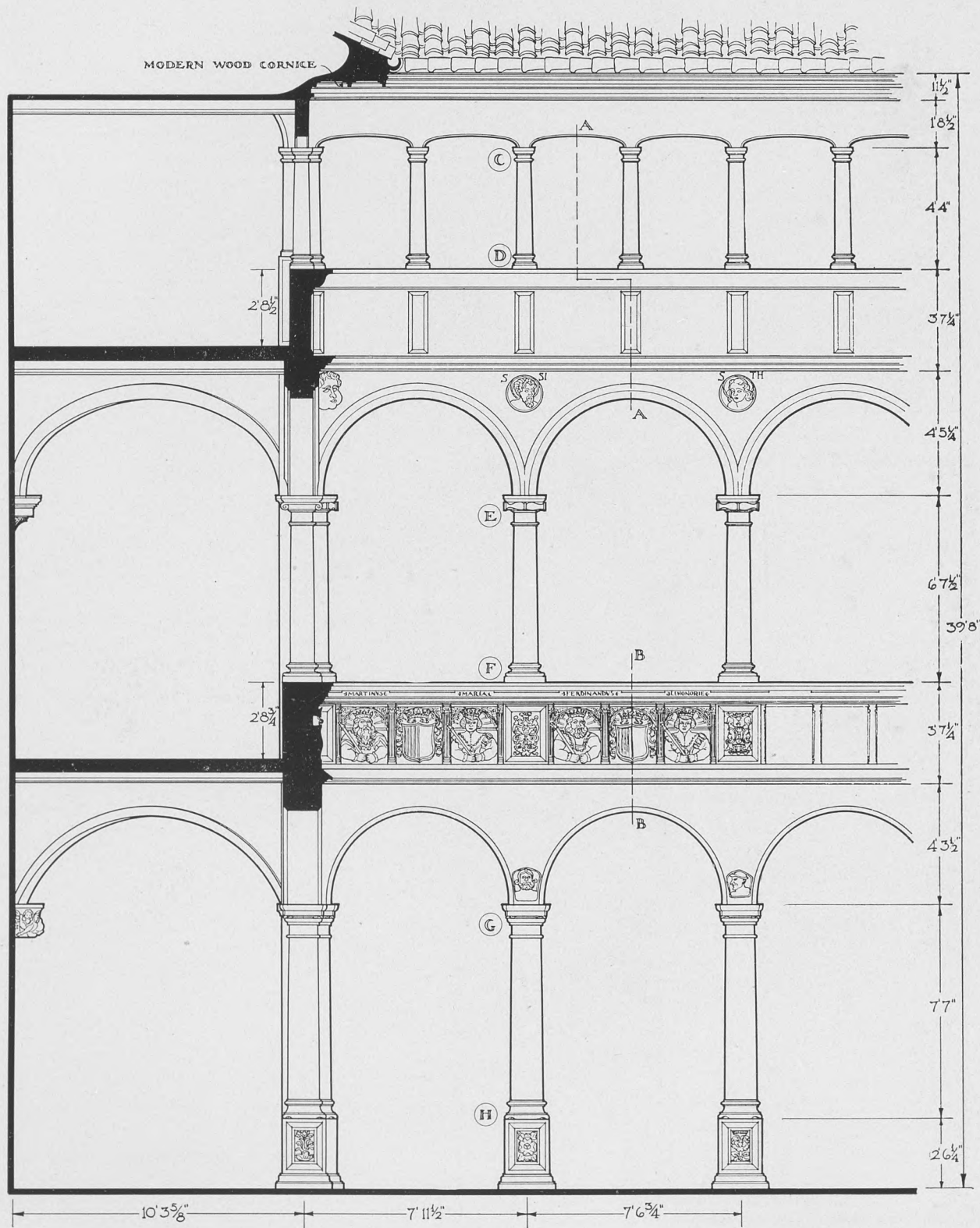


SEGOVIA
CASA DEL MARQUÉS DEL ARCO
PATIO



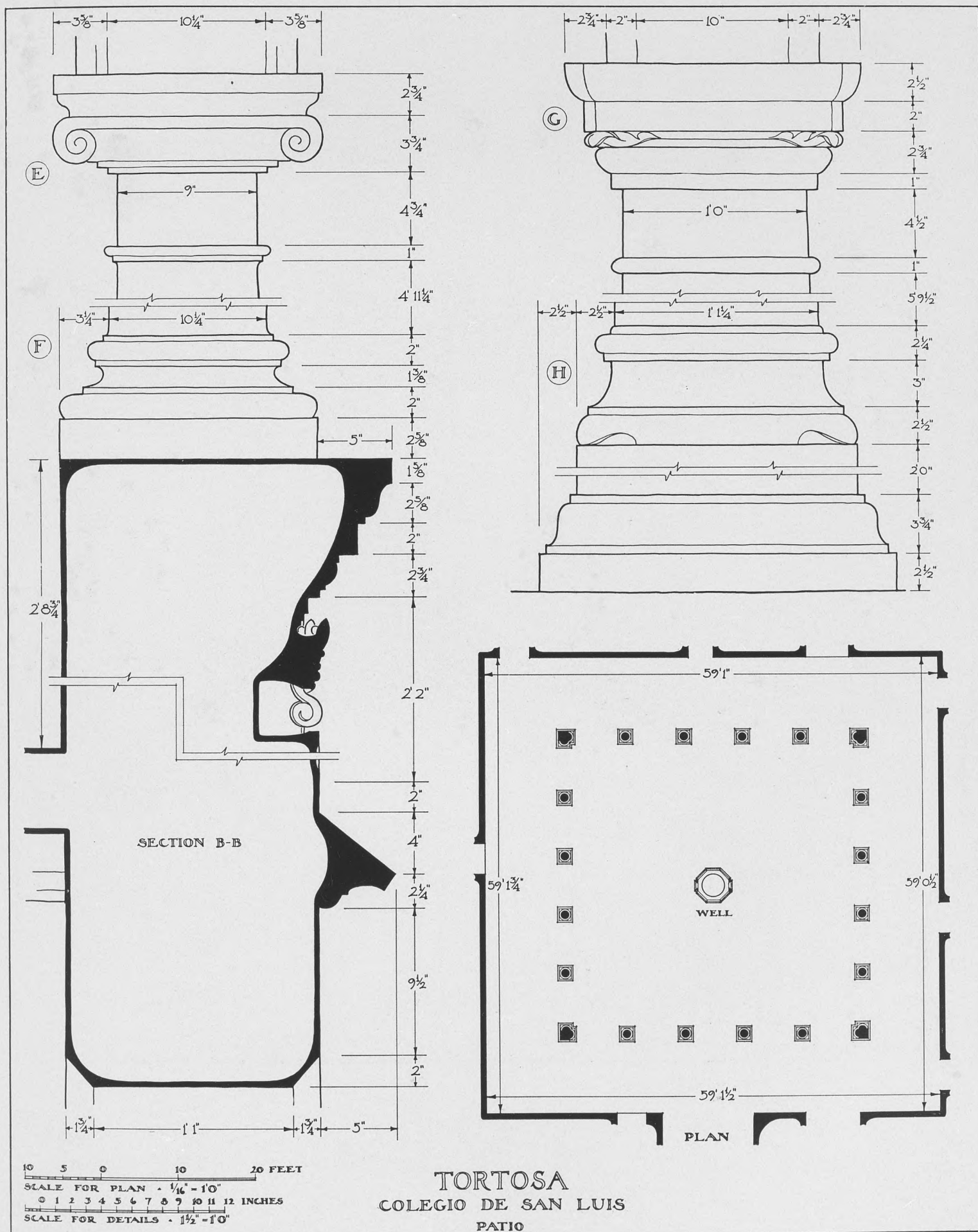
TORTOSA
COLEGIO DE SAN LUIS
PATIO

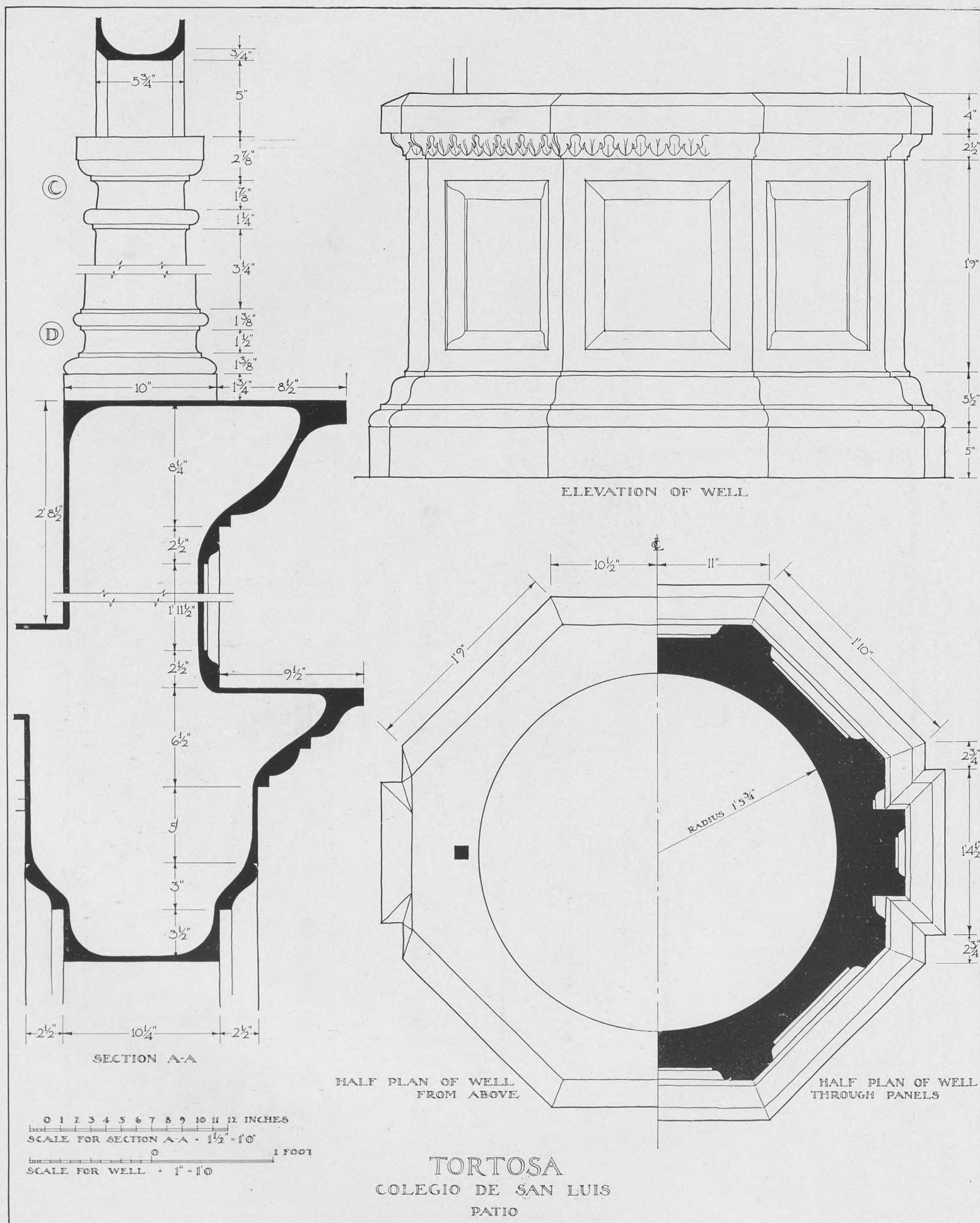
THE COLLEGE WAS FOUNDED IN 1544 BY CHARLES V FOR THE EDUCATION OF YOUNG MOORISH STUDENTS, RECENTLY CONVERTED TO CHRISTIANITY. IT IS STILL IN USE AS A SCHOOL FOR BOYS. MOST SPANISH PATIOS ARE ONLY TWO STORIES HIGH; THIS IS A GOOD EXAMPLE OF THE MORE UNUSUAL THREE-STORY TYPE. THE SCULPTURED RELIEFS ON THE SECOND-STORY RAIL REPRESENT THE KINGS AND QUEENS OF CATALONIA. THE ENTIRE PATIO IS BUILT OF LIMESTONE.



TORTOSA
COLEGIO DE SAN LUIS
PATIO

0 1 2 3 4 5 6 7 8 9 10 FEET
SCALE - 3/16" = 1'0"





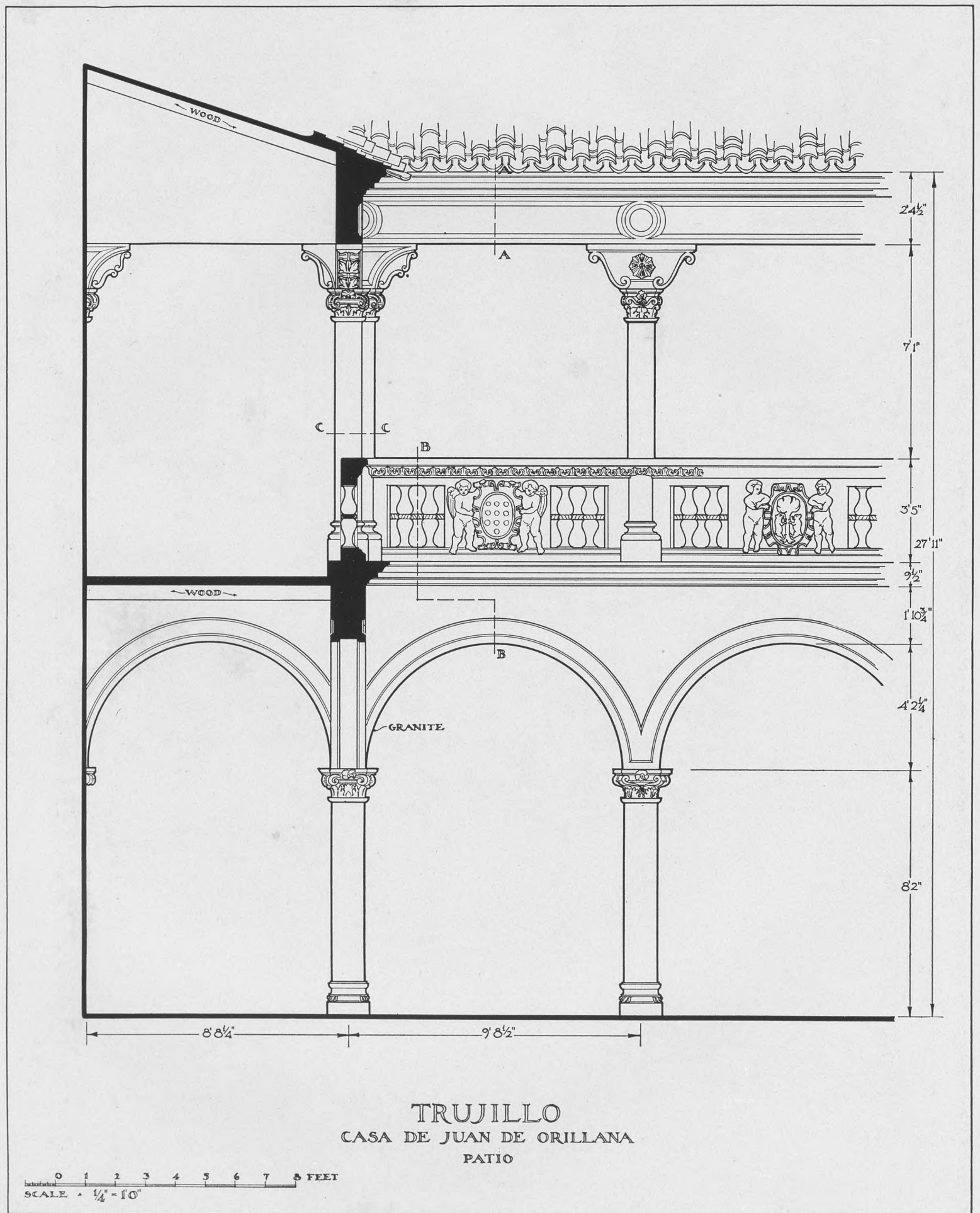


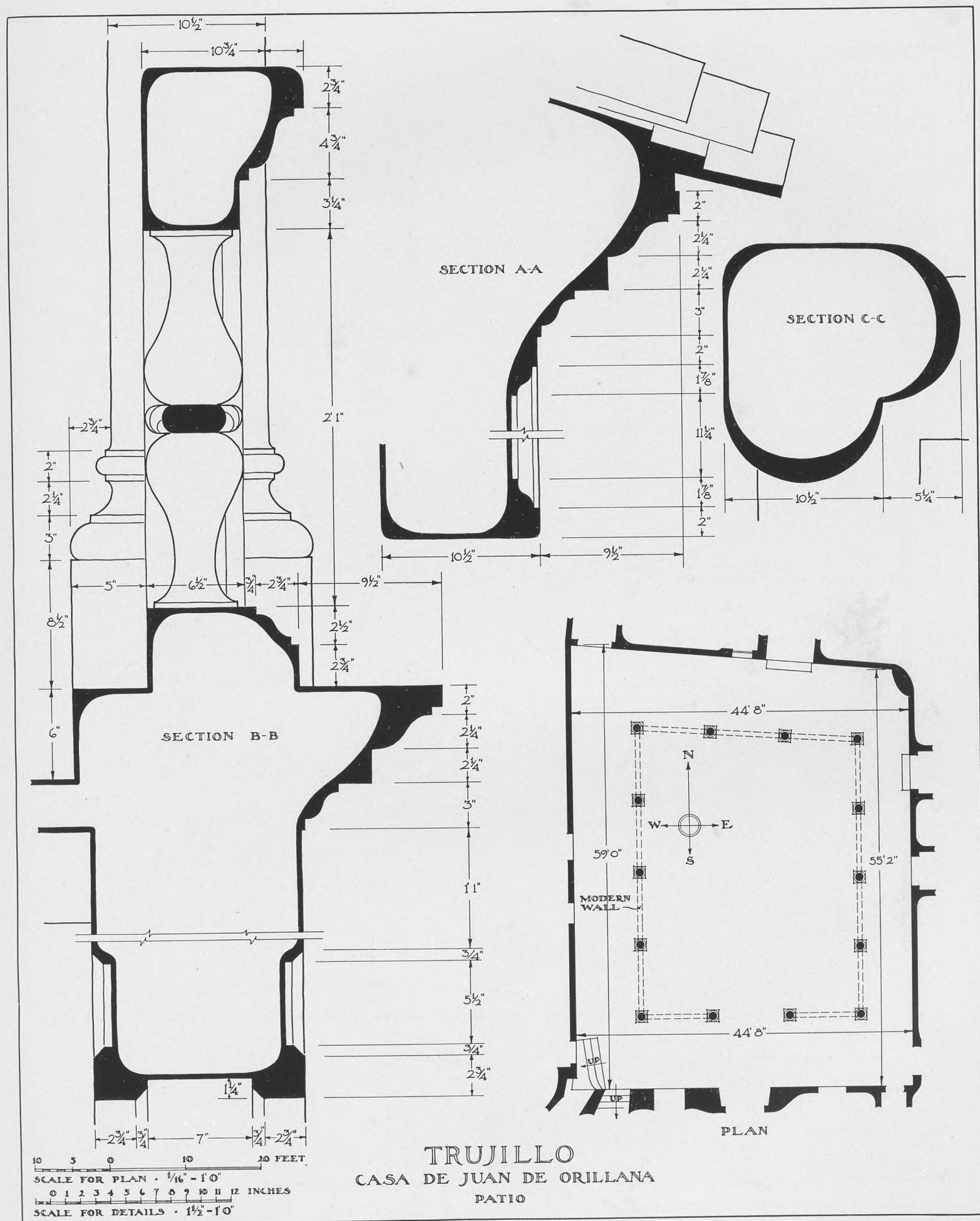
TRUJILLO
CASA DE JUAN DE ORILLANA
PATIO

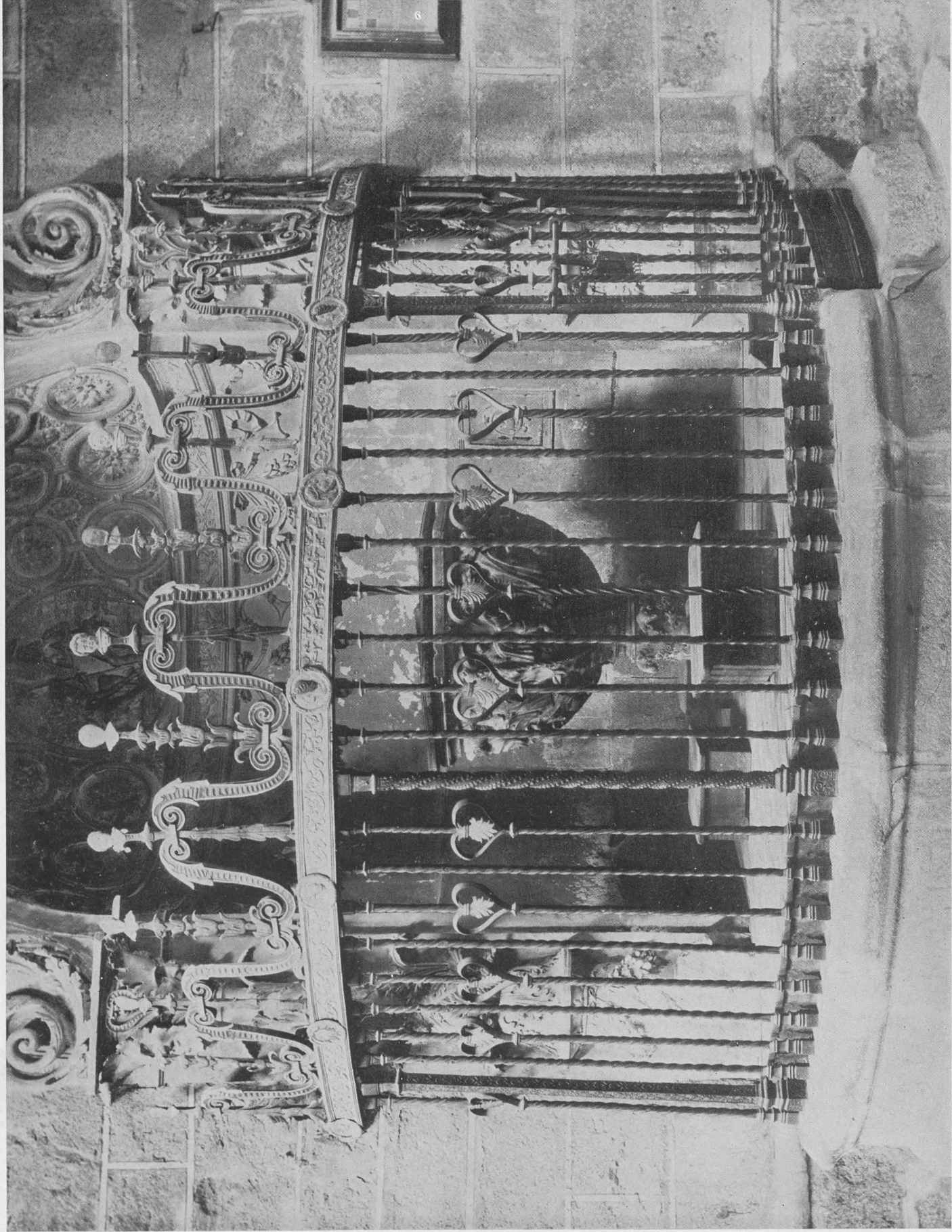
THE MOLDINGS AND ORNAMENTAL SCULPTURE ARE SOMEWHAT HEAVY, CORRESPONDING TO THE COARSE GRANITE OF WHICH THE PATIO IS CONSTRUCTED; BUT THE PROPORTIONS, UNFORTUNATELY MARRED BY THE ADDITION OF THE LOW, MODERN WALL ON THE GROUND FLOOR, ARE EXCELLENT. THE BUILDING DATES FROM THE SIXTEENTH CENTURY. IT WAS BUILT BY A MEMBER OF THE FAMILY OF PIZARRO, THE CONQUISTADOR, WHO WAS ALSO A NATIVE OF TRUJILLO. THE HOUSE IS NOW USED AS A GIRLS' SCHOOL.

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 47



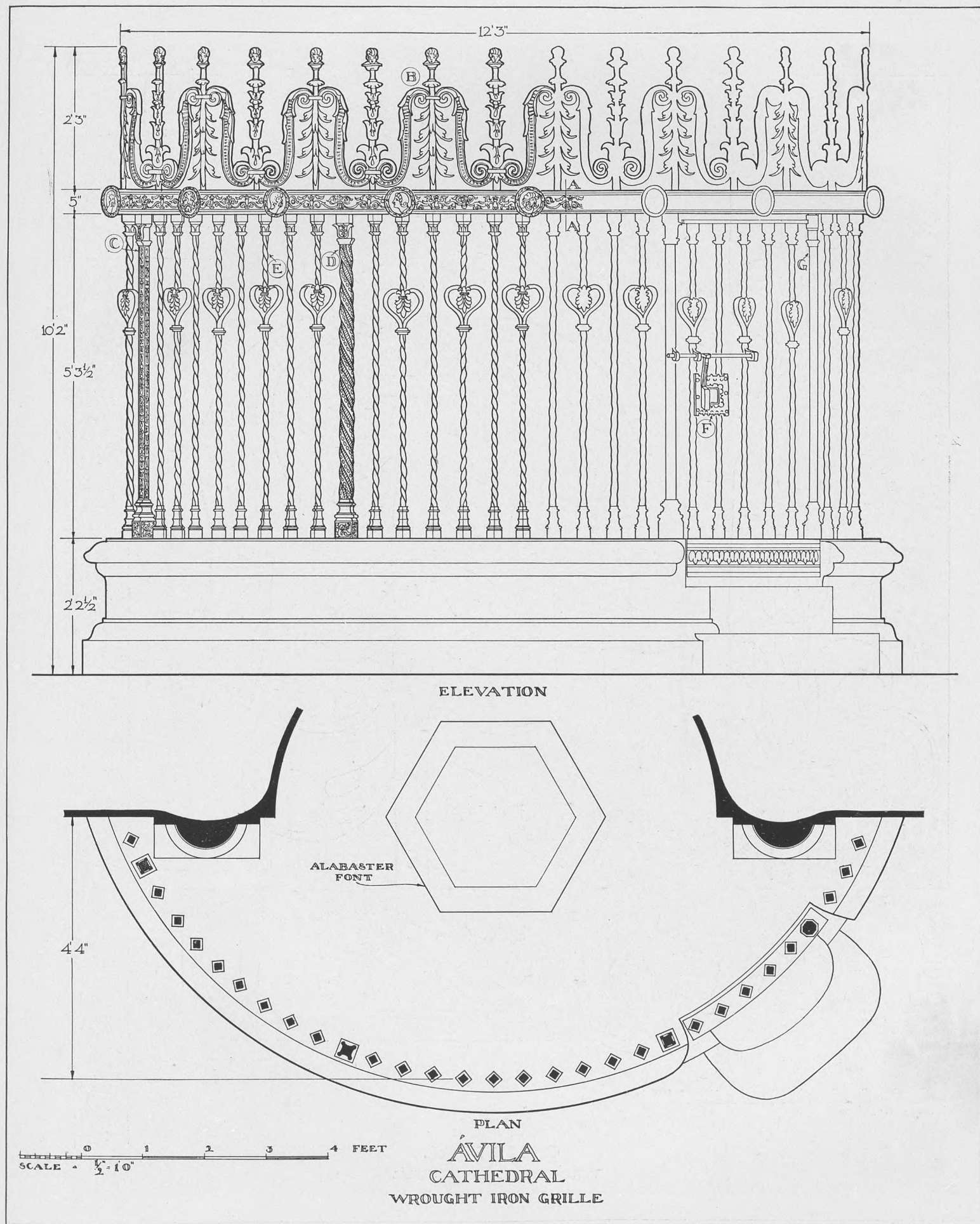


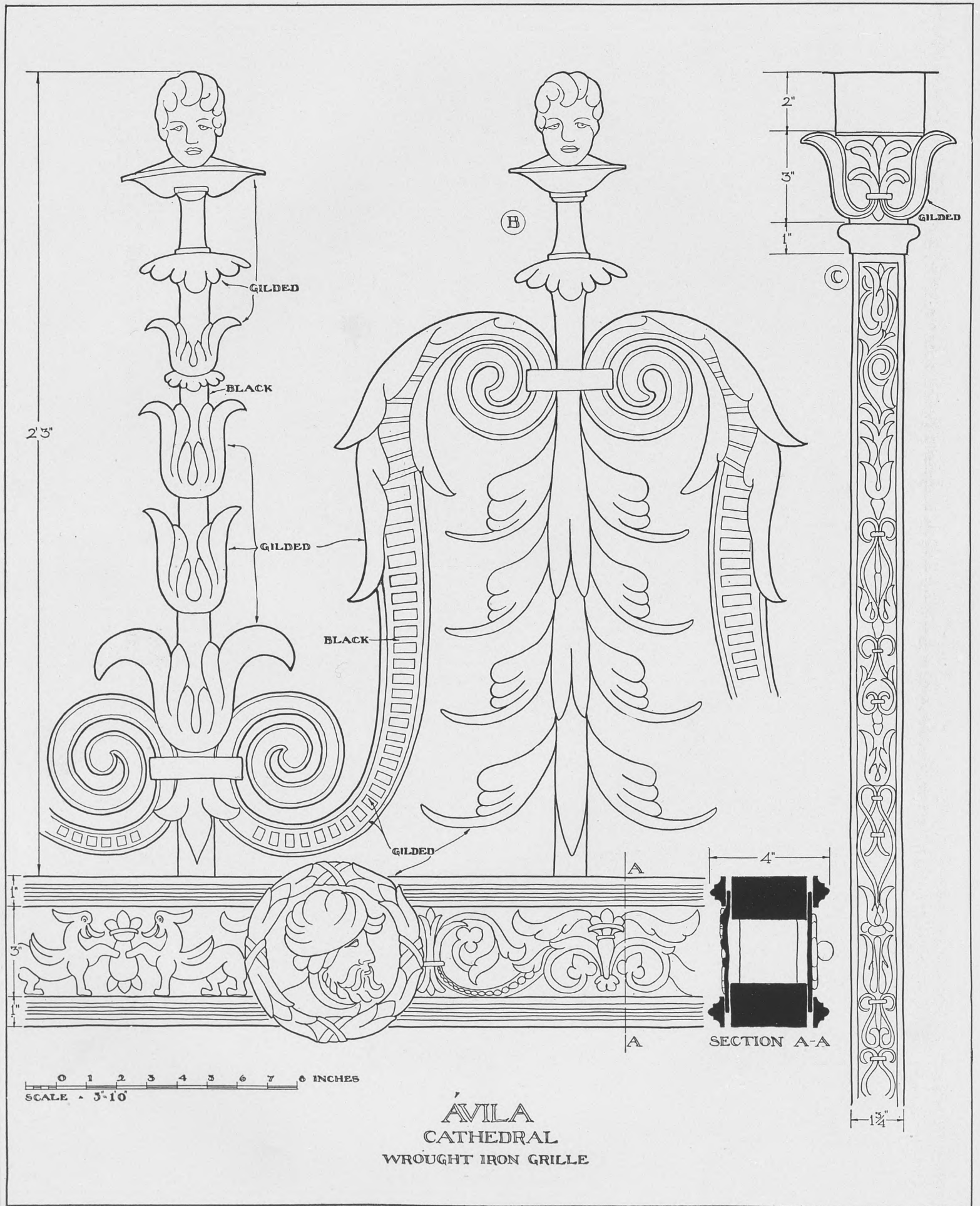


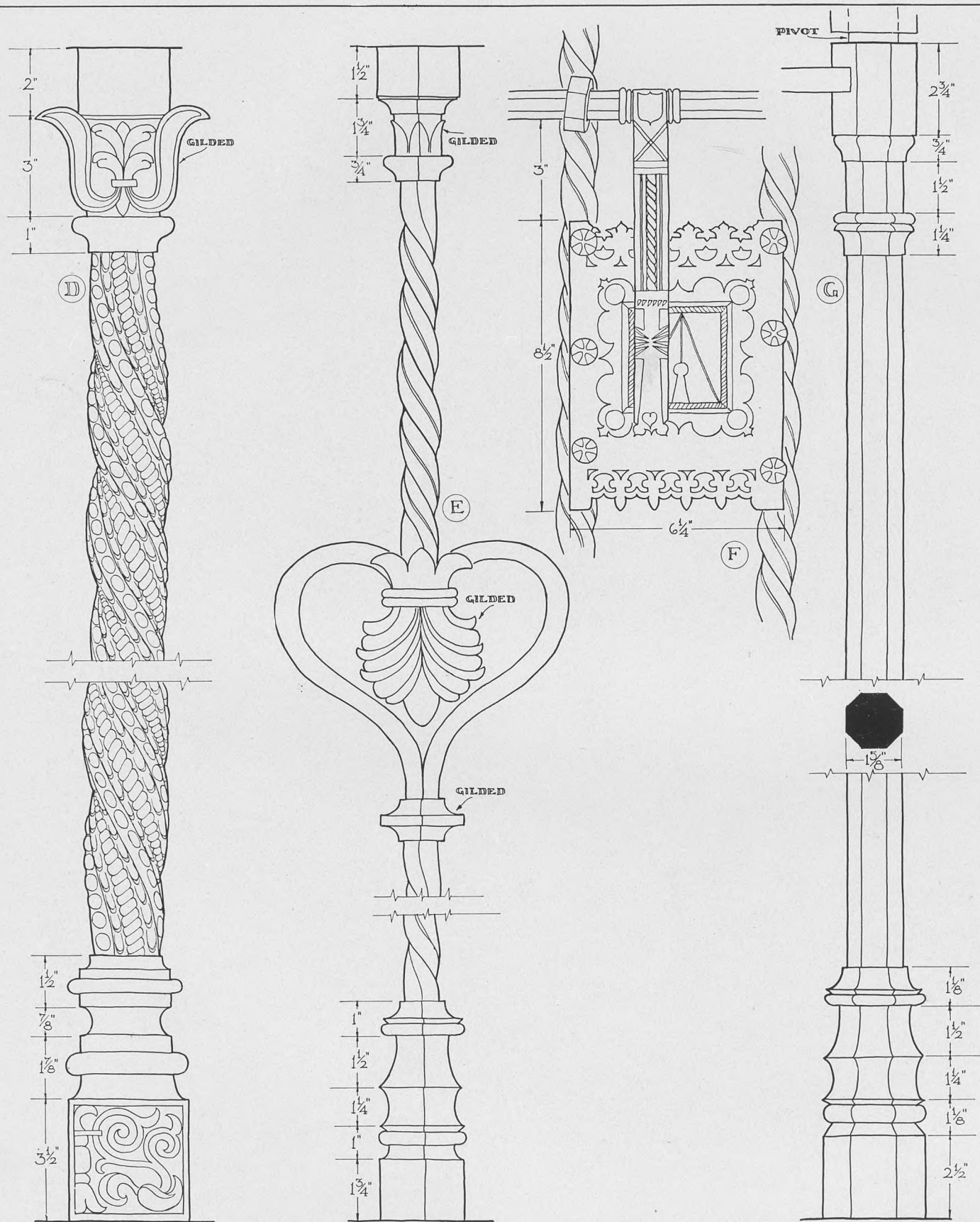
ÁVILA
CATHEDRAL
WROUGHT IRON GRILLE

SIXTEENTH CENTURY. THE CIRCULAR MEDALLIONS AND PARTS OF THE CRESTING ARE PAINTED IN VARIOUS COLORS AND THE REPOUSÉ HORIZONTAL BAND AND SOME OF THE SMALLER MOLDINGS AND LEAF ORNAMENTS ARE GILDED.

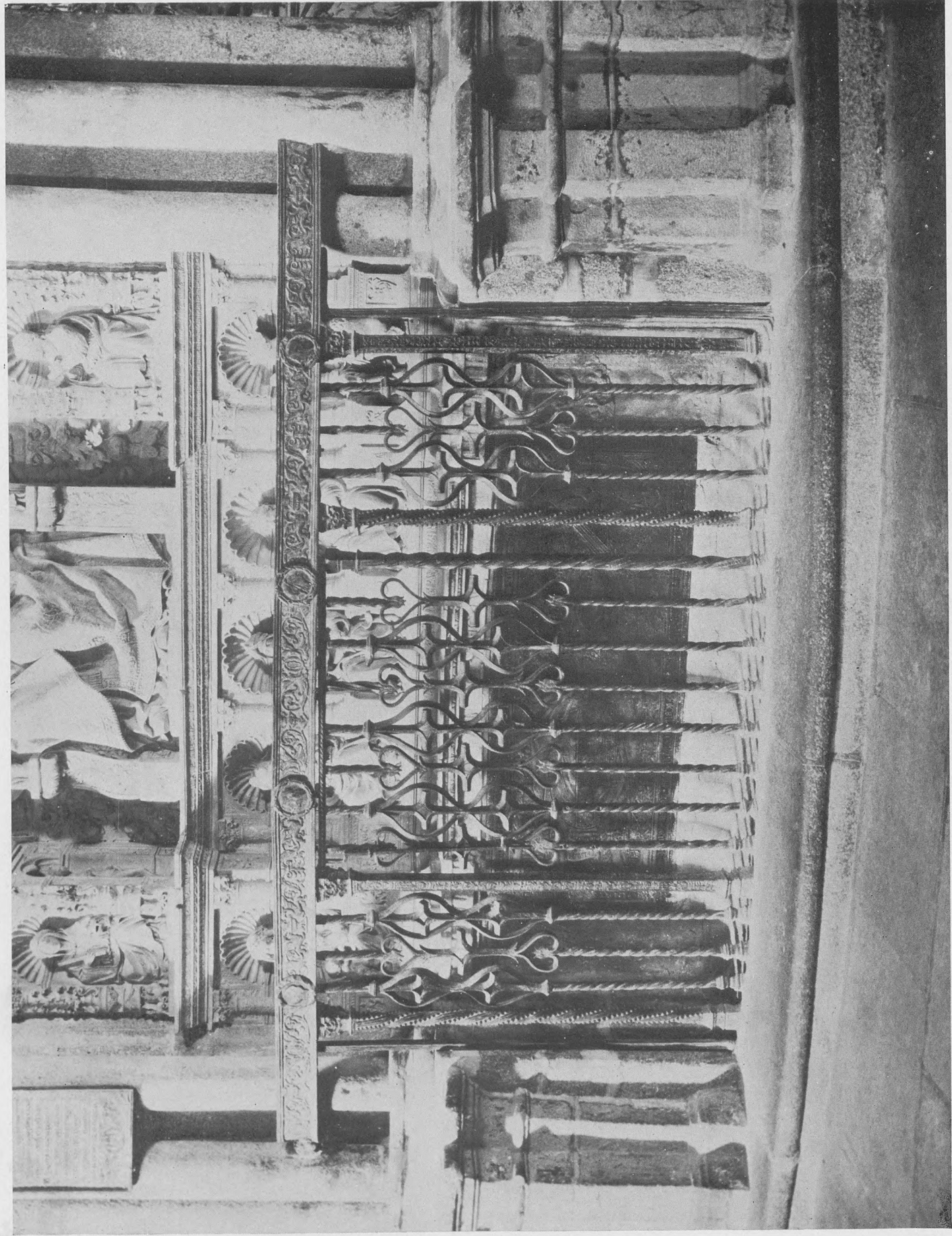
SIXTEENTH CENTURY. THE CIRCULAR MEDALLIONS AND PARTS OF THE CRESTING ARE PAINTED IN VARIOUS COLORS AND THE REPOUSSE HORIZONTAL BAND AND SOME OF THE SMALLER MOLDINGS AND LEAF ORNAMENTS ARE GILDED.





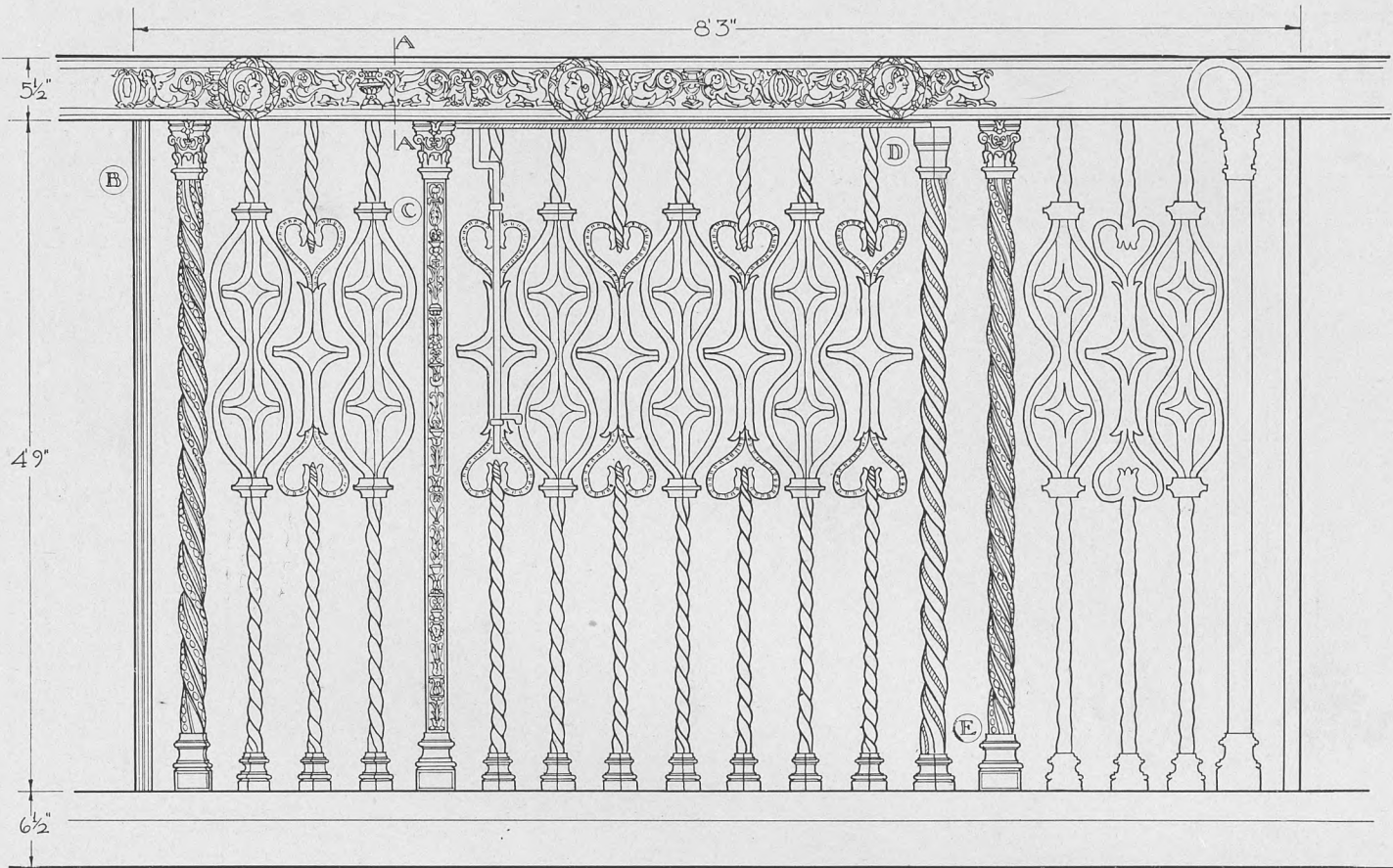


AVILA
CATHEDRAL
WROUGHT IRON GRILLE

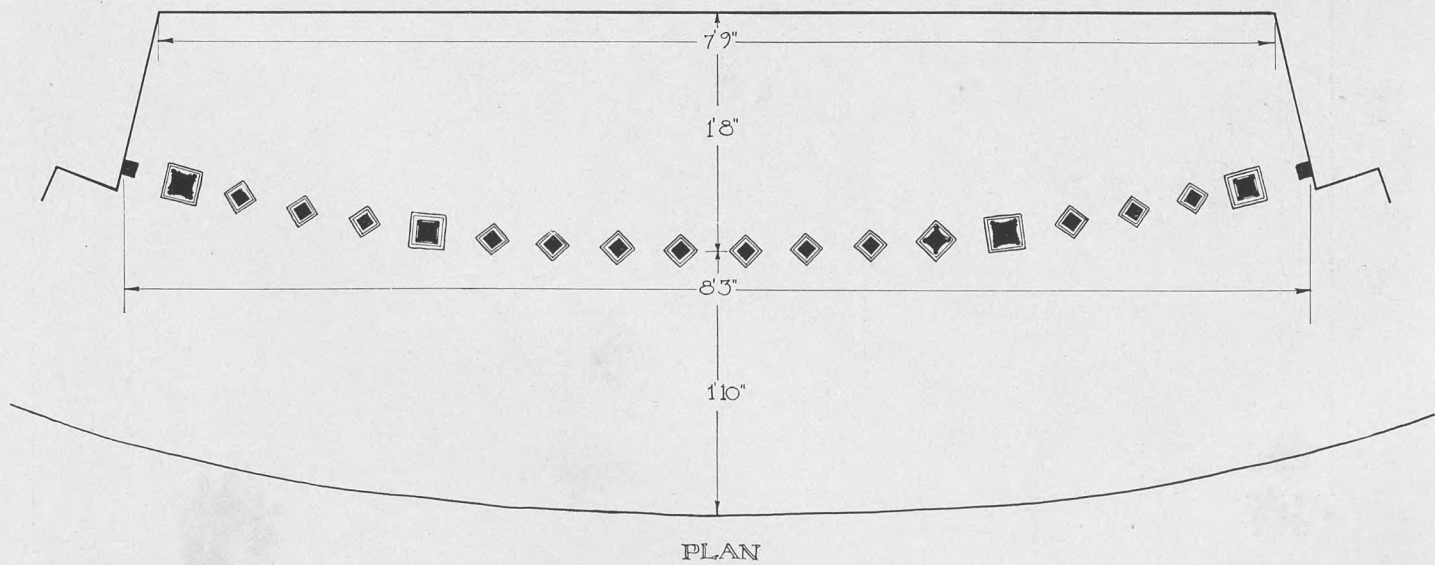


ÁVILA
CATHEDRAL
WROUGHT IRON GRILLE IN AMBULATORY

SIXTEENTH CENTURY. THE ORIGINAL CRESTING, PROBABLY SIMILAR TO THAT OF THE GRILLE ILLUSTRATED ON PLATES 49 TO 52, HAS DISAPPEARED. THE REPOUSSE HORIZONTAL BAND IS GILDED AND THE MEDALLIONS PAINTED.



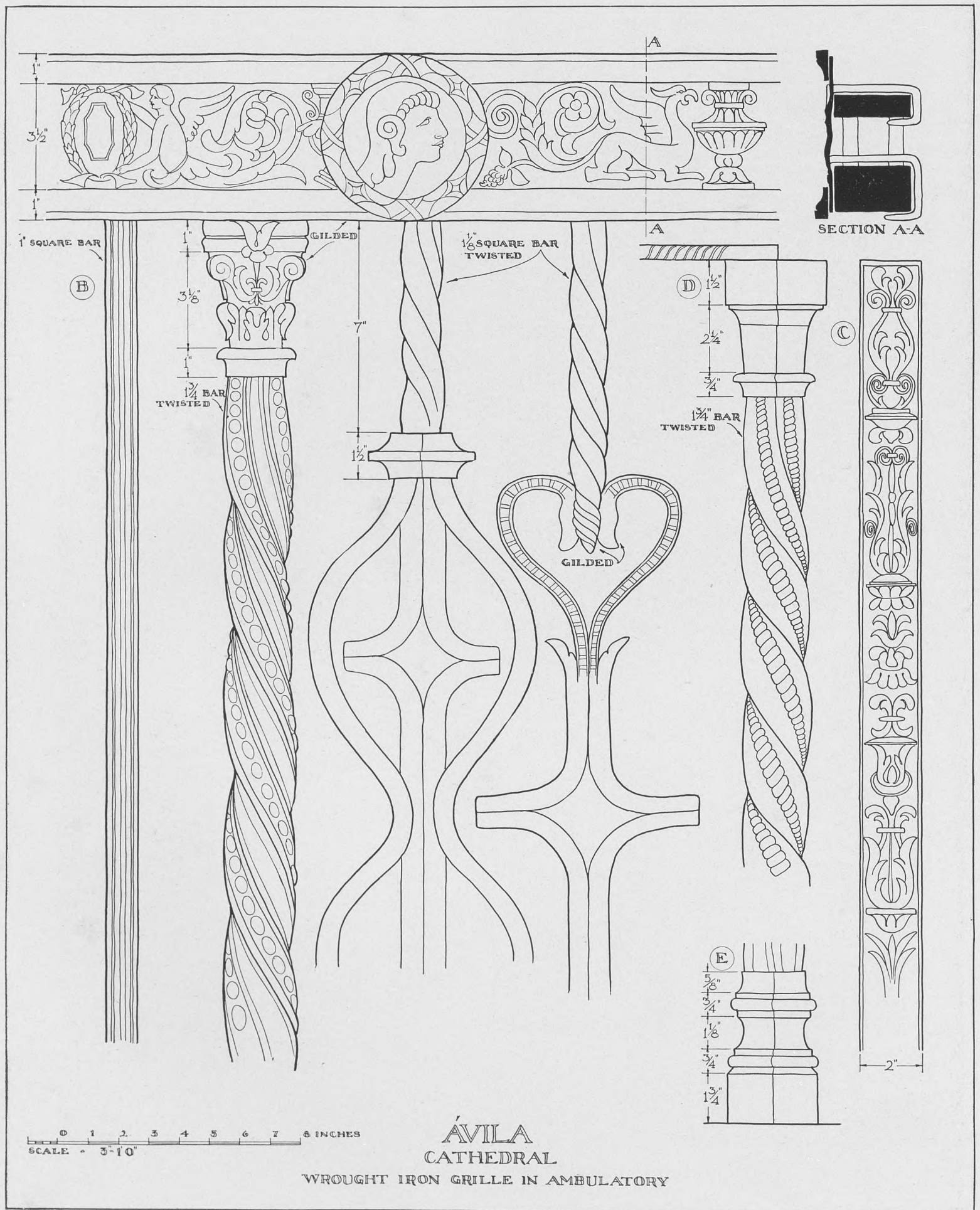
ELEVATION

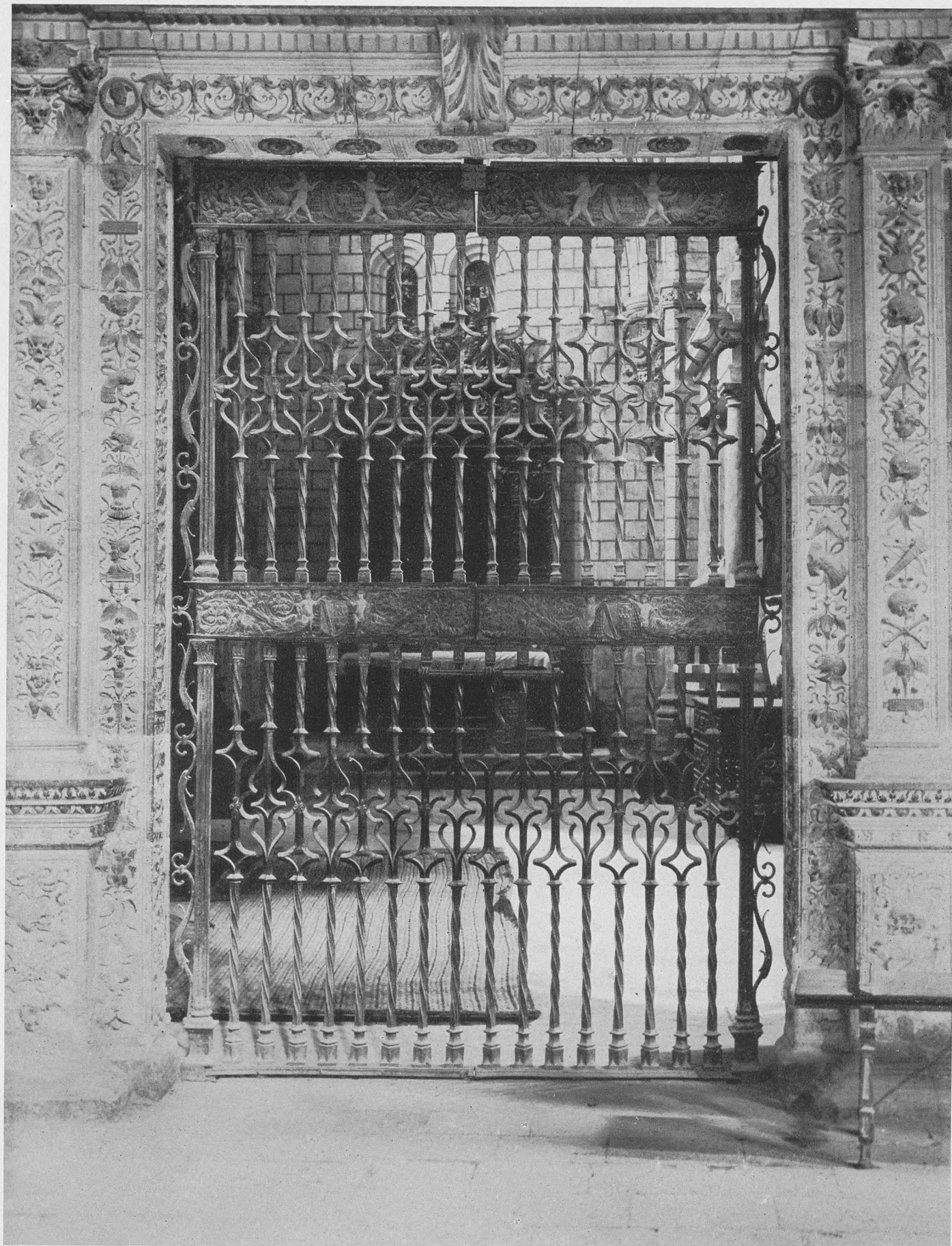


PLAN

SCALE $\frac{3}{4}$ " = 1'0"

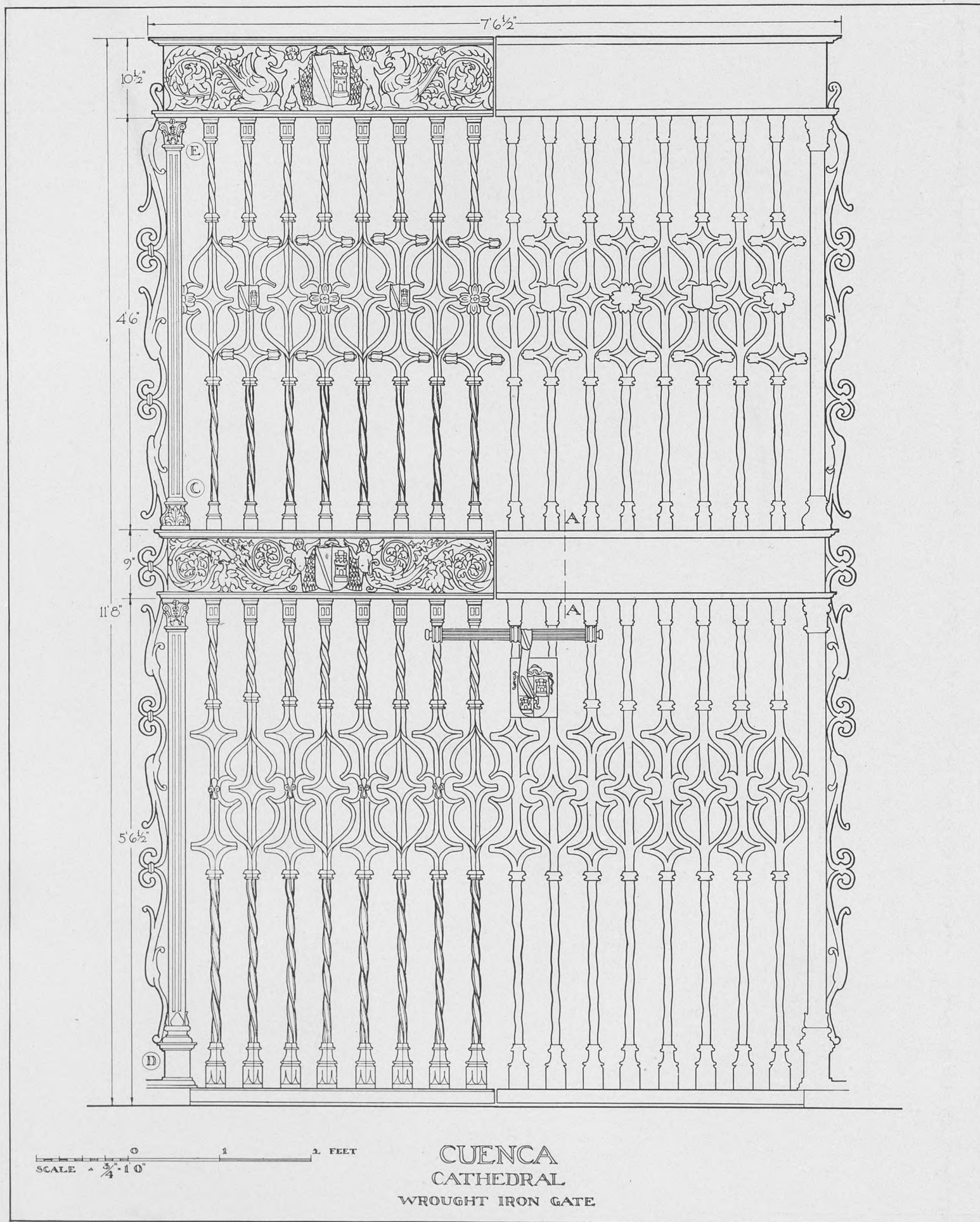
ÁVILA
CATHEDRAL
WROUGHT IRON GRILLE IN AMBULATORY

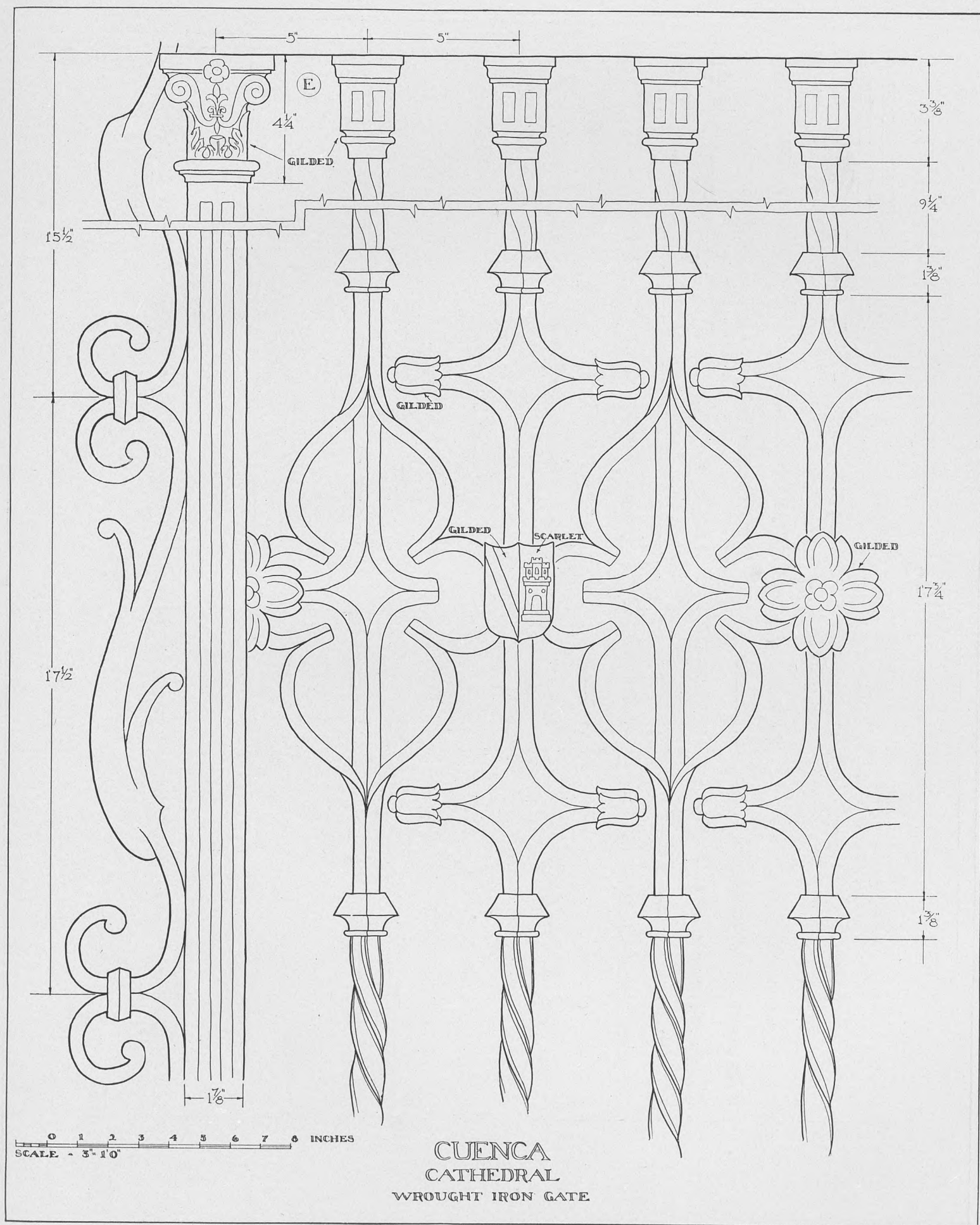


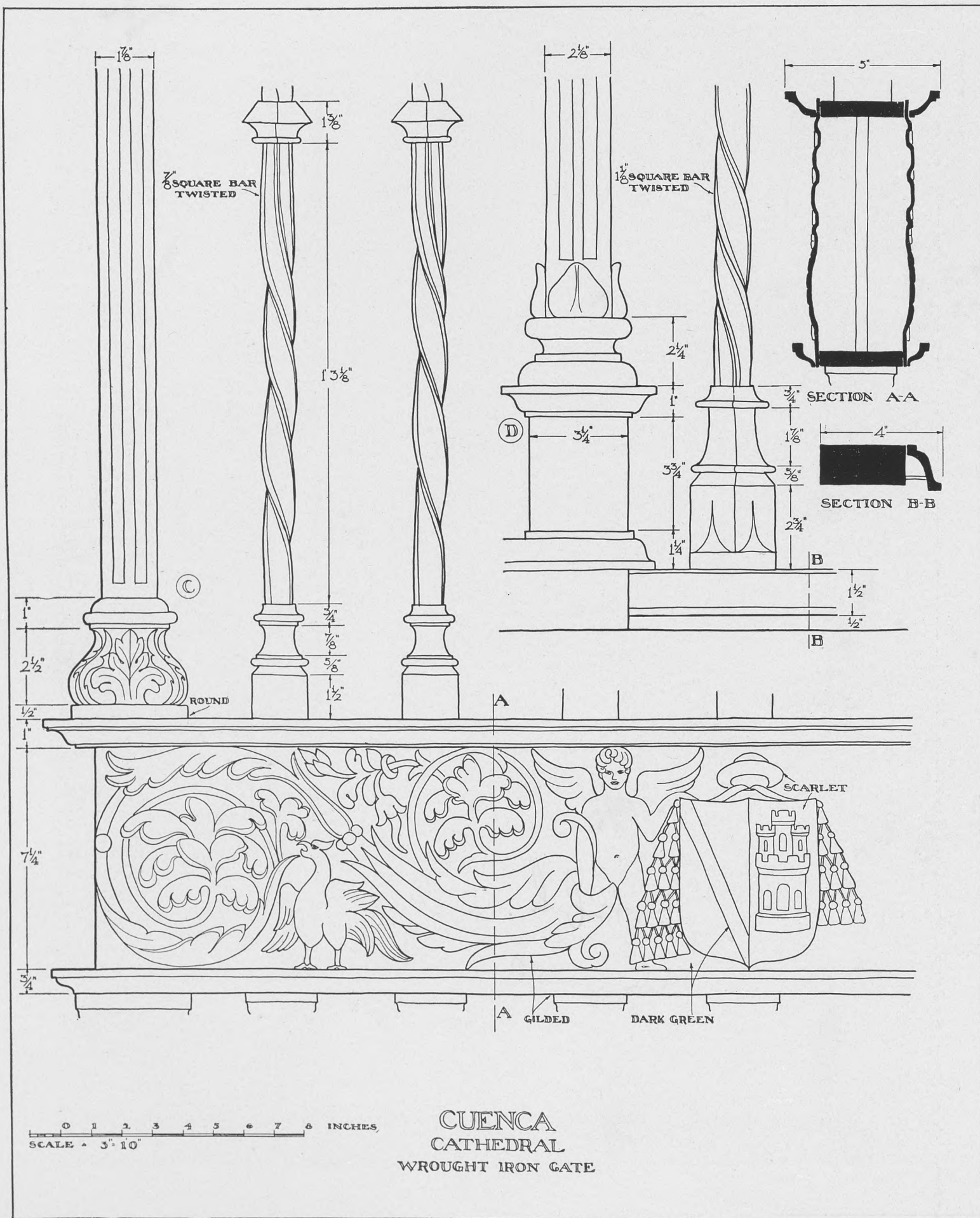


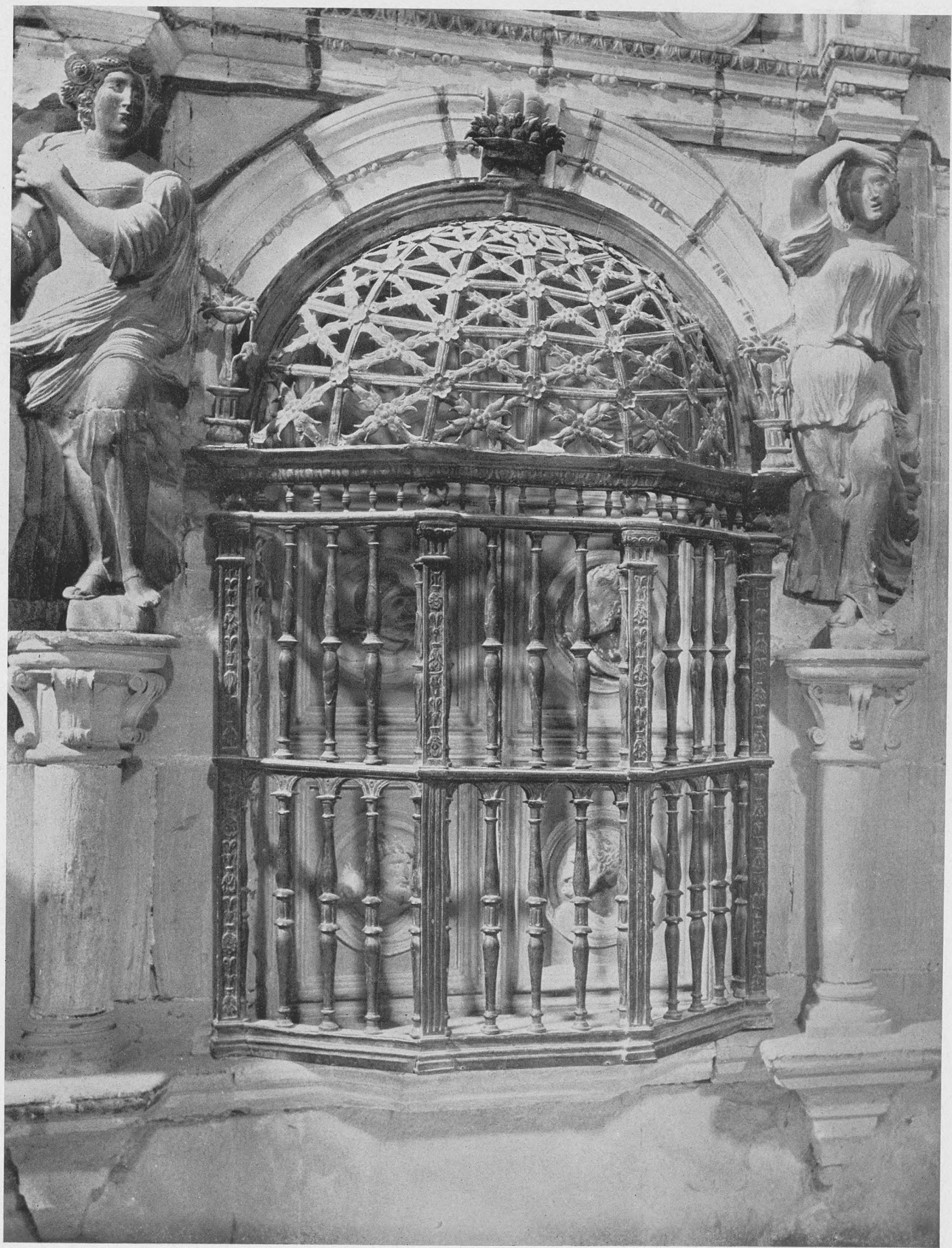
CUENCA
CATHEDRAL
WROUGHT IRON GATE

SOME OF THE FINEST SIXTEENTH CENTURY IRONWORK IN SPAIN IS TO BE FOUND IN CUENCA CATHEDRAL. THE DELICATE LITTLE MOLDINGS AND CAPITALS OF THIS GATE ARE GILDED AND THE HORIZONTAL BANDS ARE FURTHER ENRICHED WITH DESIGNS IN REPOUSSÉ, PICKED OUT IN RED, GREEN AND GOLD.





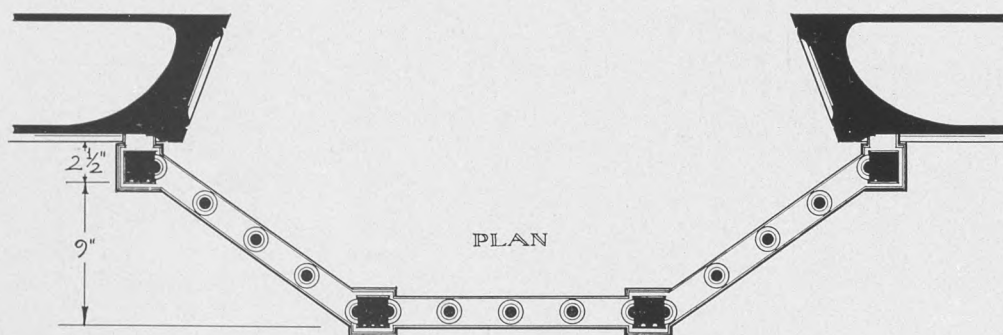
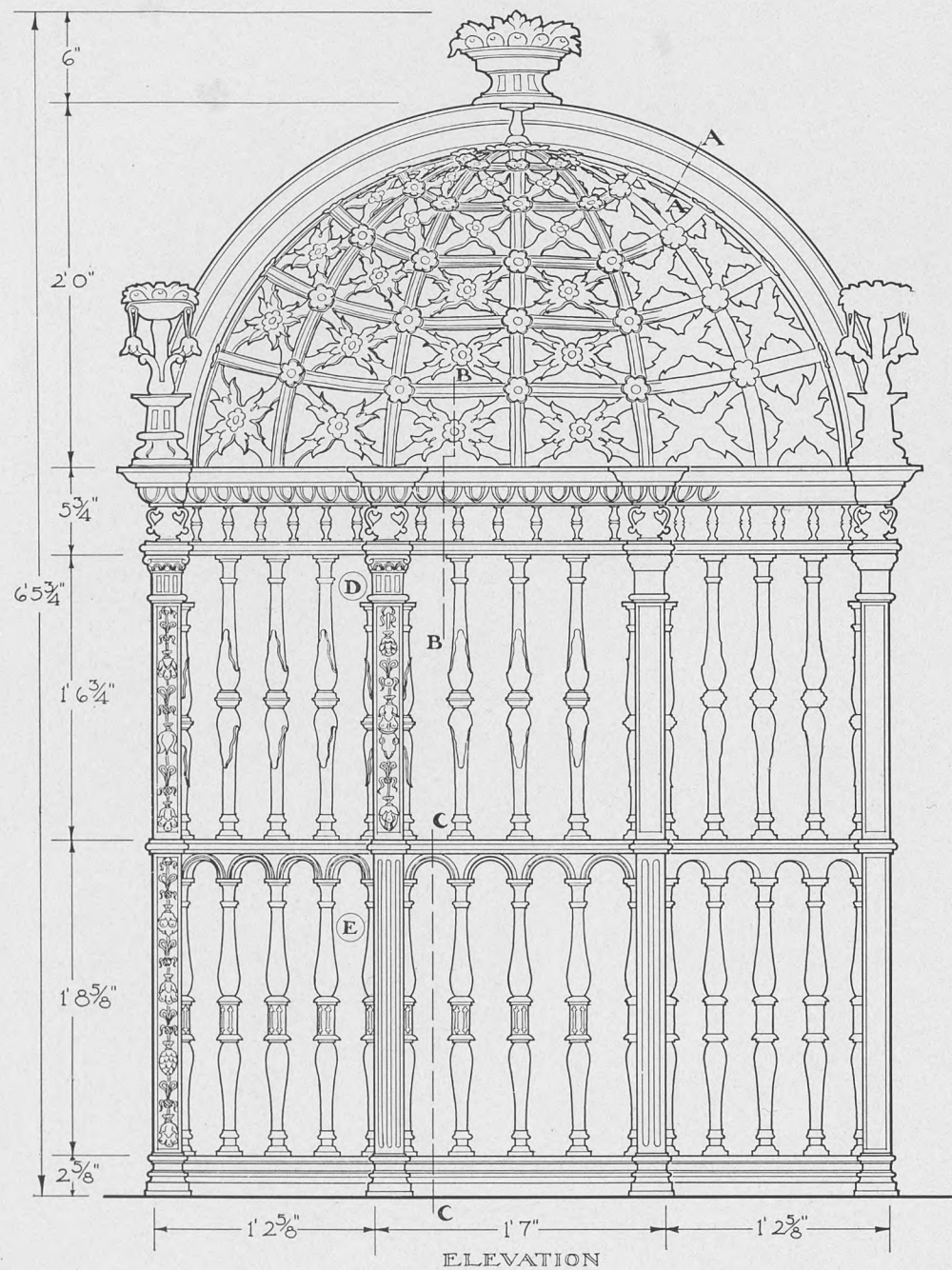




CUENCA
CATHEDRAL
WROUGHT IRON REJA

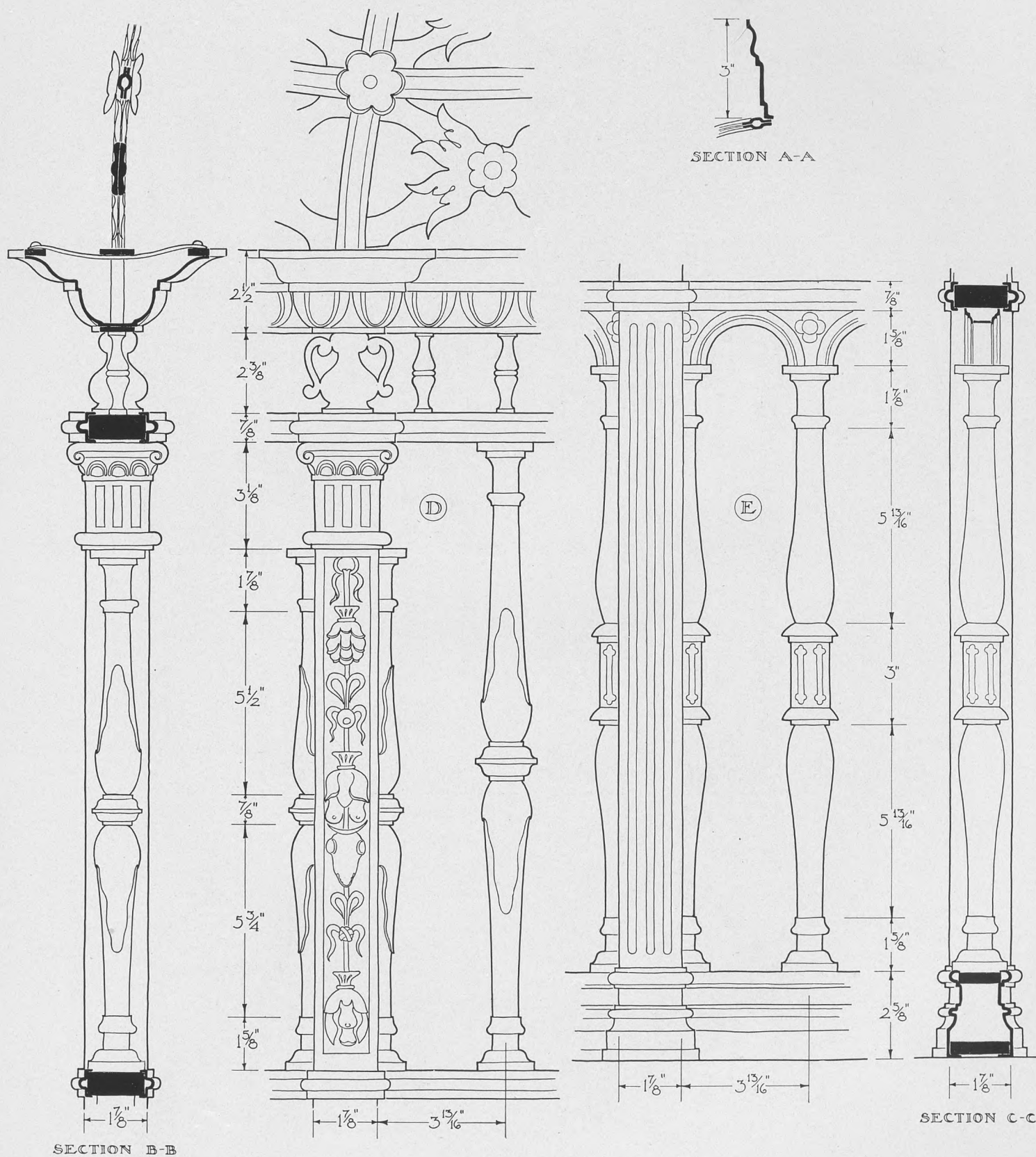
ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 61



0 1 FOOT
SCALE - 1" = 1' 0"

CUENCA
CATHEDRAL
WROUGHT IRON REJA



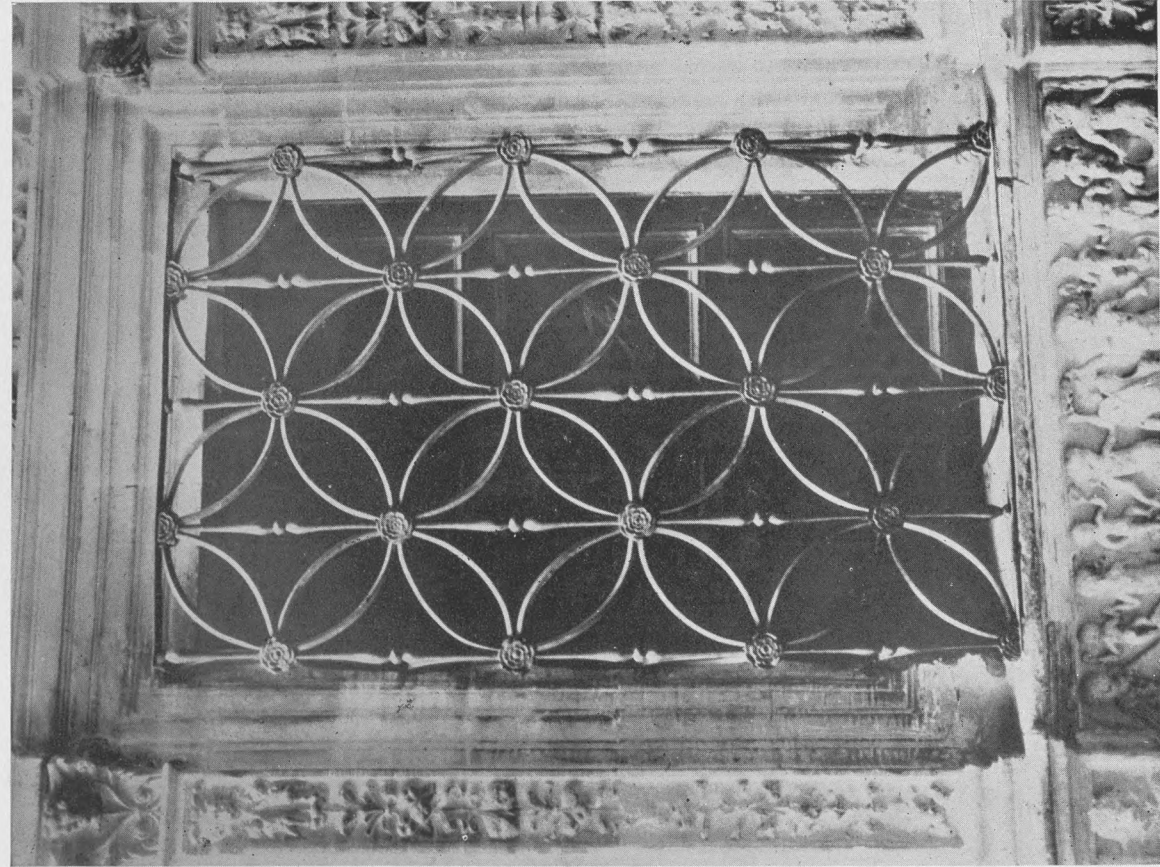
SECTION B-B

SECTION A-A

SECTION C-C

0 1 2 3 4 5 6 7 8 INCHES
SCALE 3" = 1' 0"

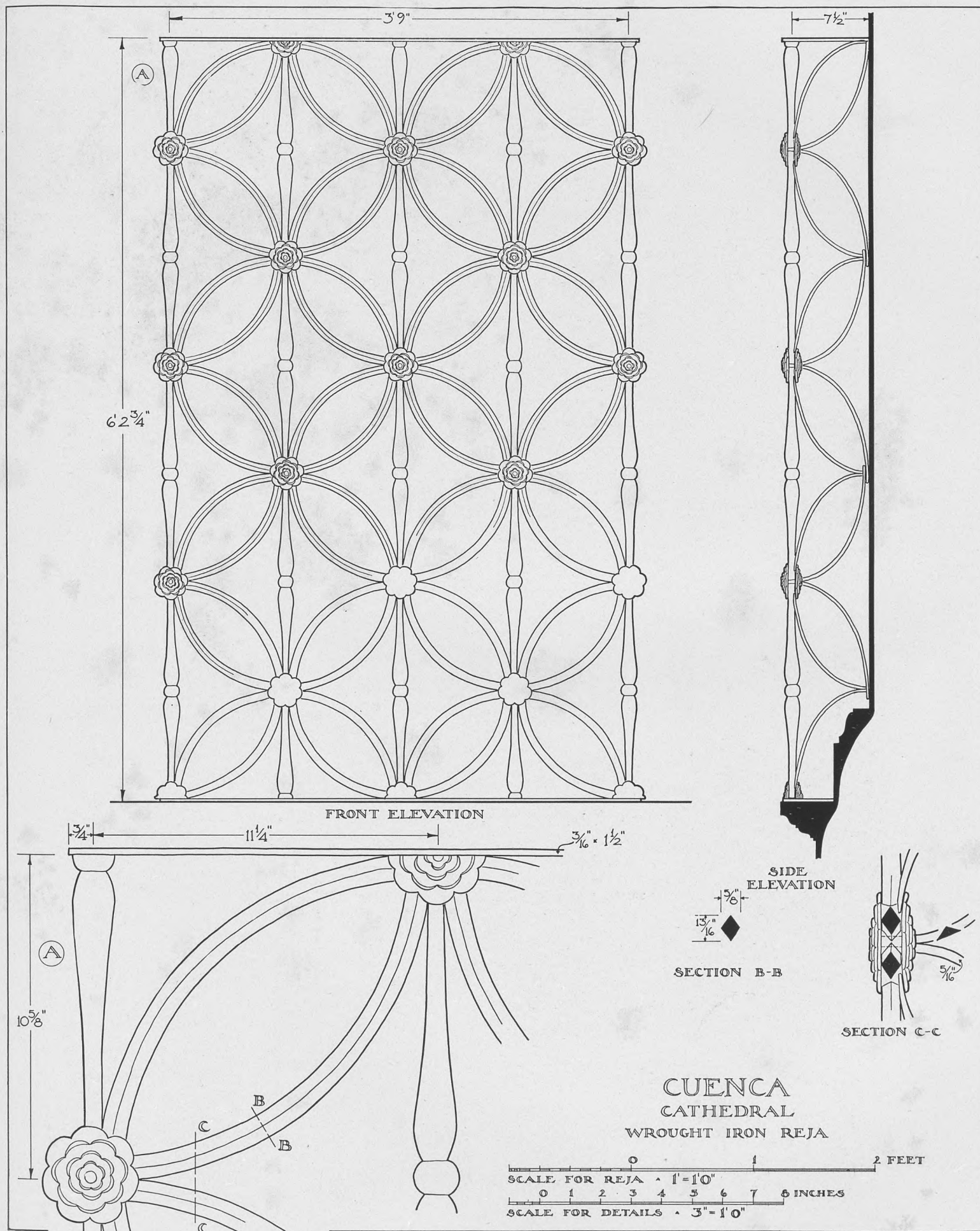
CUENCA
CATHEDRAL
WROUGHT IRON REJA



CUENCA
CATHEDRAL
WROUGHT IRON REJA

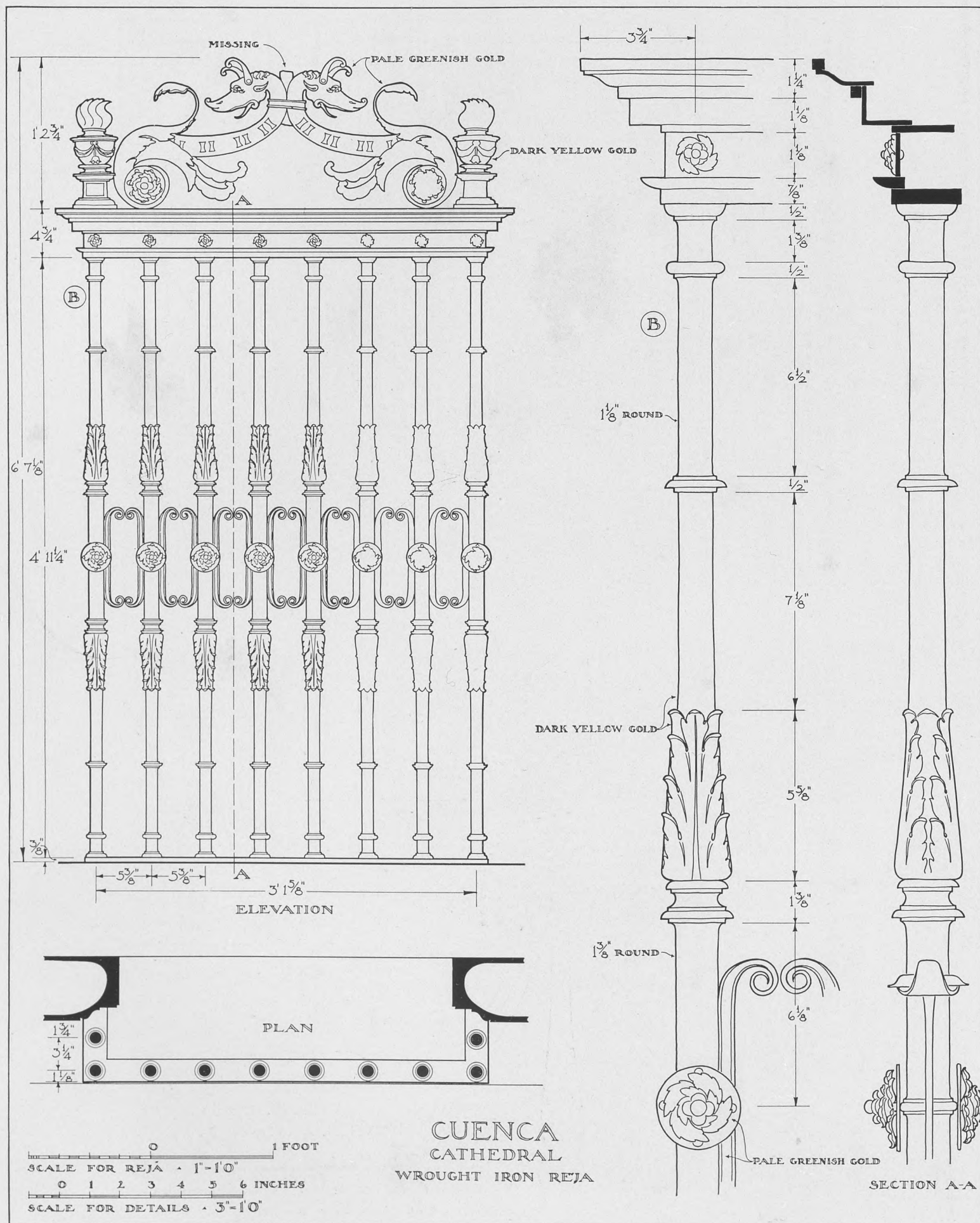


CUENCA
CATHEDRAL
WROUGHT IRON REJA



ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 65





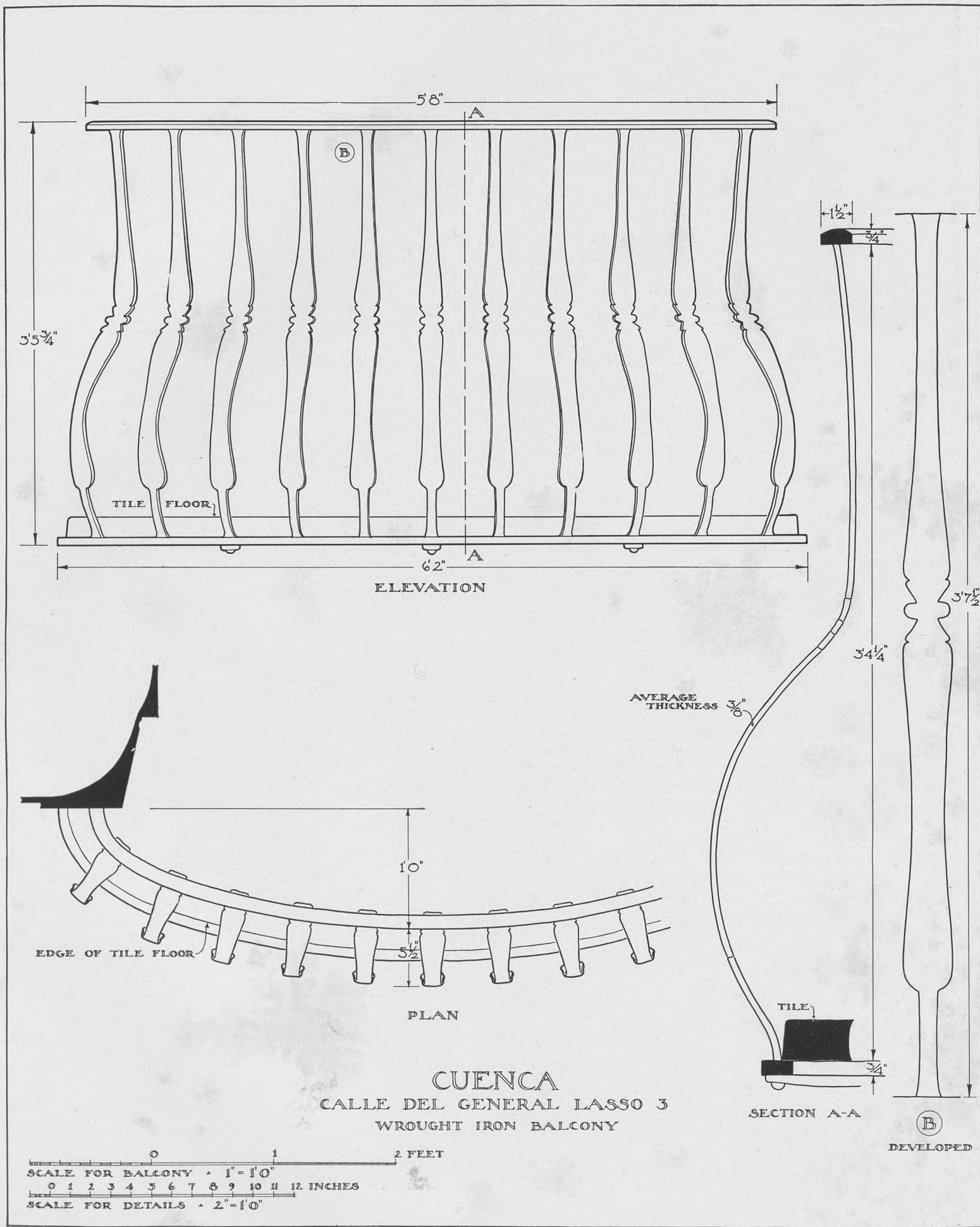
CUENCA
CALLE DEL GENERAL LASSO 3
WROUGHT IRON BALCONY

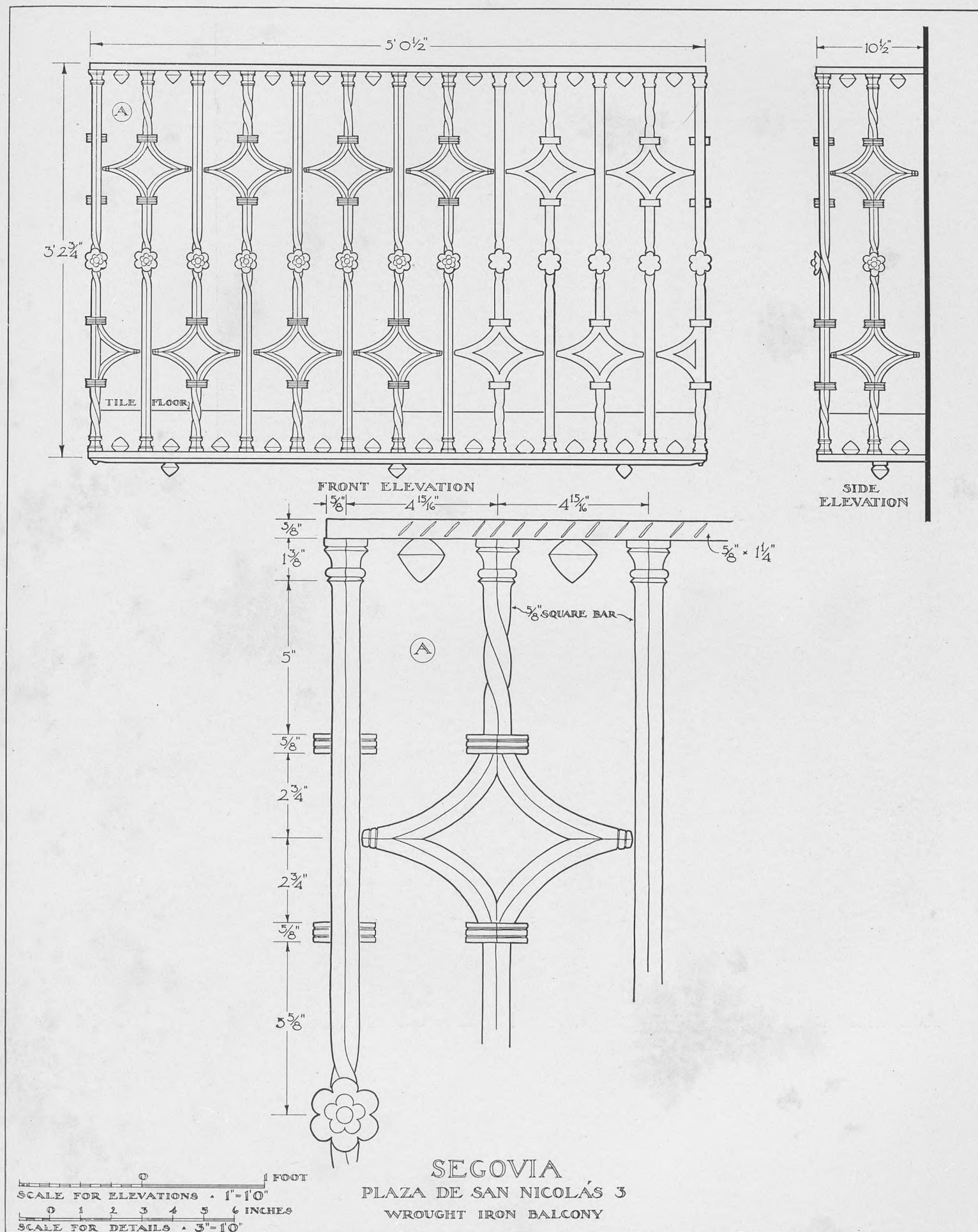


SEGOVIA
PLAZA DE SAN NICOLÁS 3
WROUGHT IRON BALCONY

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

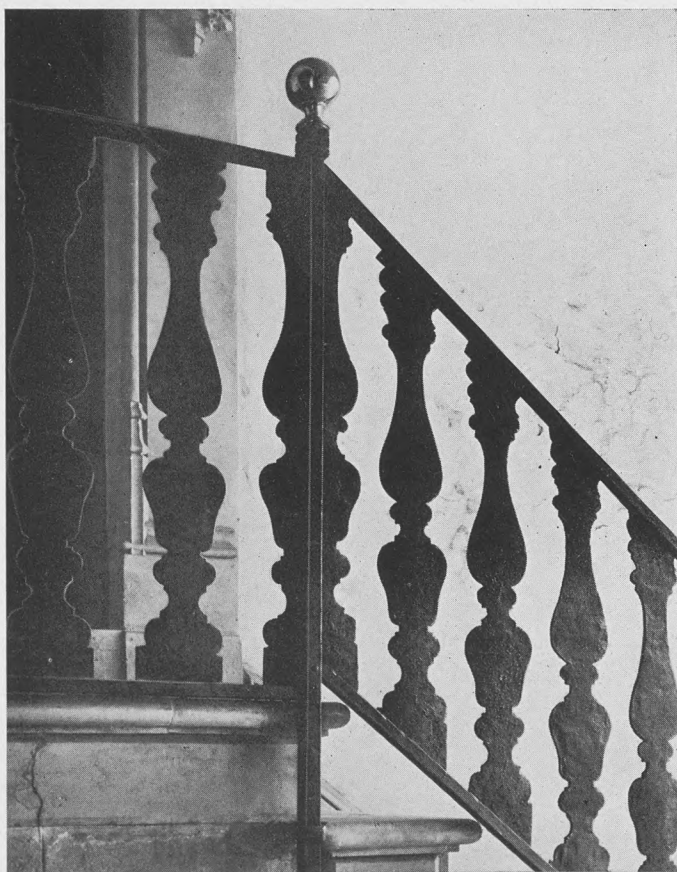
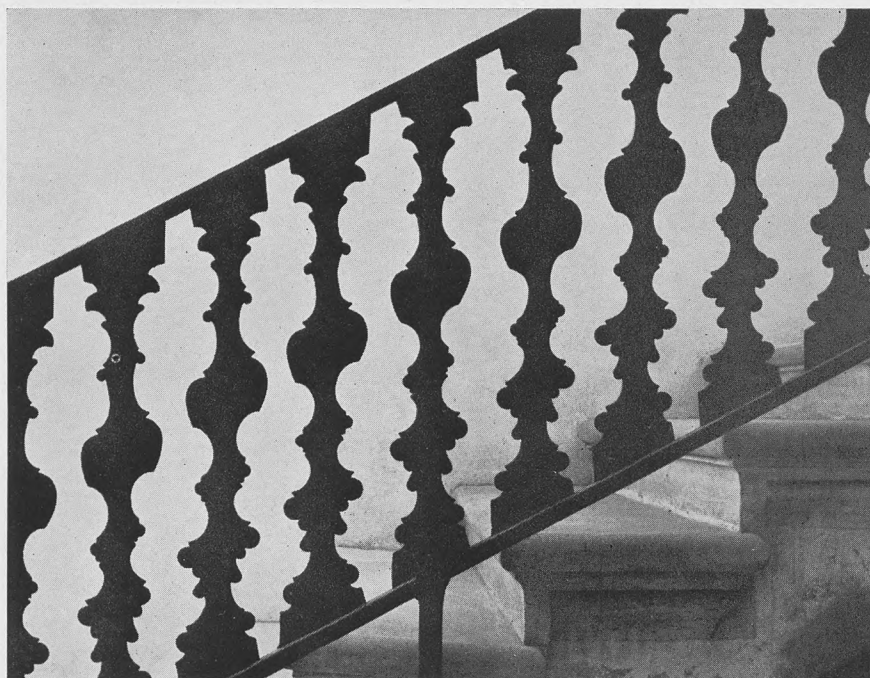
PLATE 67





ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

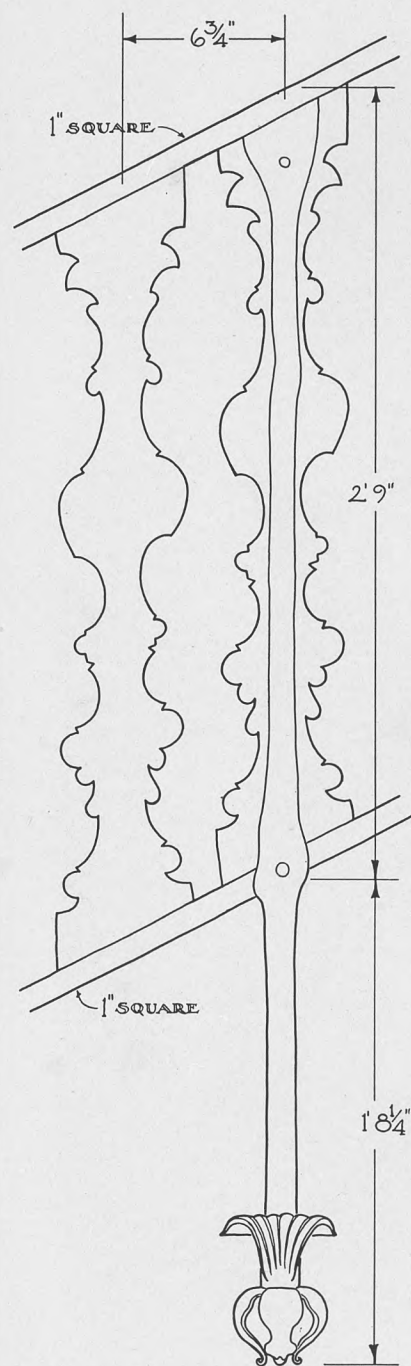
PLATE 69



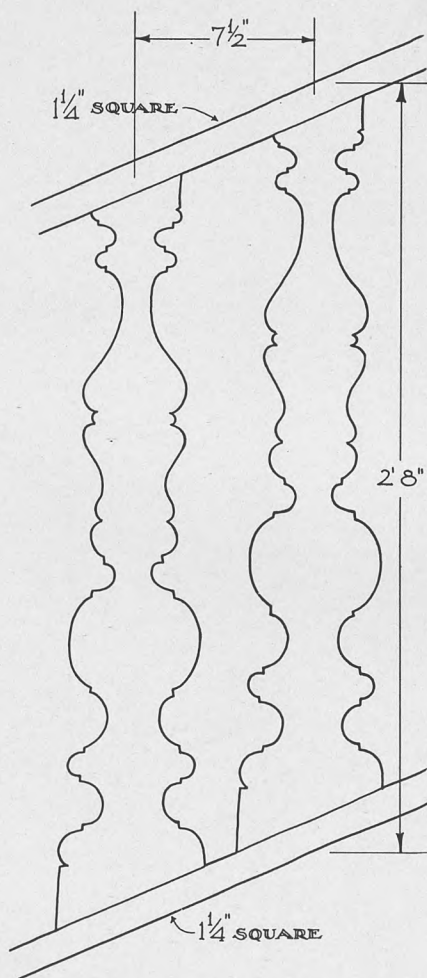
PALMA DE MALLORCA
CALLE DE SAN BERNARDO 3
WROUGHT IRON STAIR RAIL

THESE THREE EXAMPLES OF IRON STAIR RAILS, TOGETHER WITH THE ONE ILLUSTRATED ON PLATES 25 TO 28, ARE REPRESENTATIVE OF THE VARIOUS TYPES WHICH ARE OFTEN FOUND ON THE ISLAND OF MALLORCA BUT ARE ALMOST NONEXISTENT ELSEWHERE IN SPAIN. THE TOP AND BOTTOM RAILS ARE NOTHING MORE THAN SQUARE IRON BARS; THE BALUSTERS ARE FLAT STRIPS OF BEATEN IRON ONLY ONE-EIGHTH TO ONE-QUARTER OF AN INCH THICK. THE VERTICAL SUPPORTS TERMINATE IN INTERESTING FLOWER-LIKE SCROLLS.

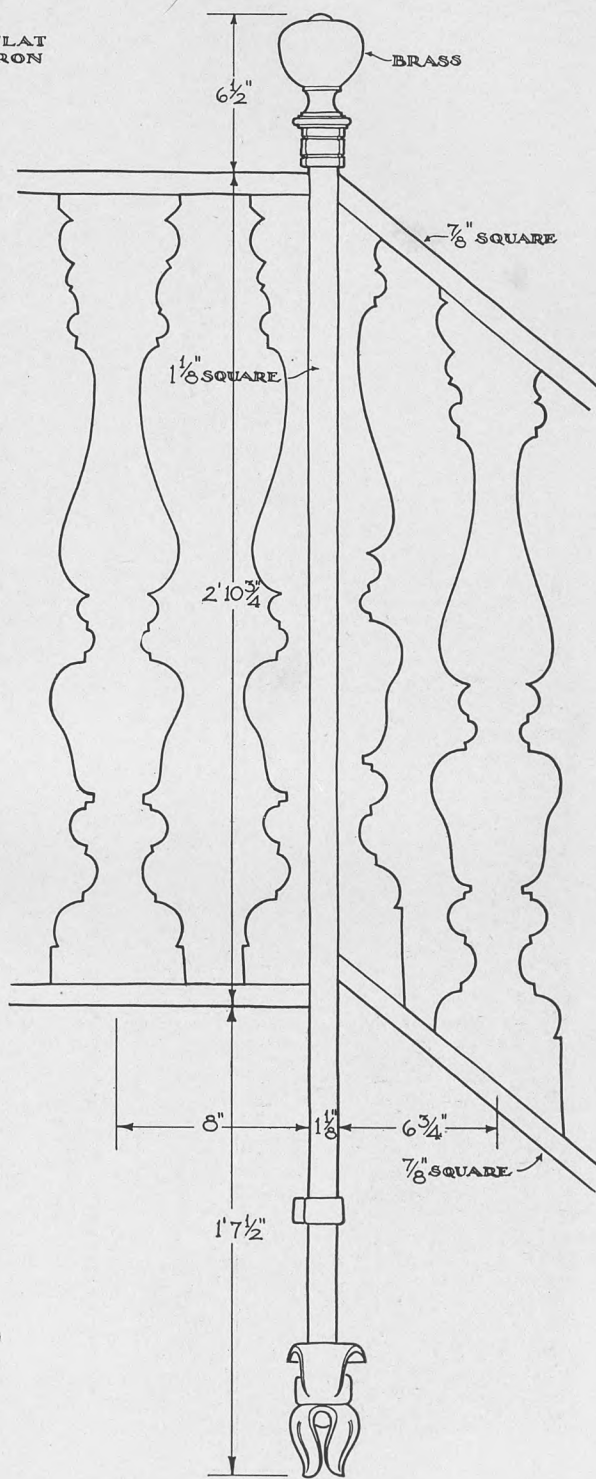
THE BALUSTERS ARE FLAT
STRIPS OF BEATEN IRON
 $\frac{1}{8}$ " TO $\frac{1}{4}$ " THICK



CALLE DE SAN BERNARDO 3



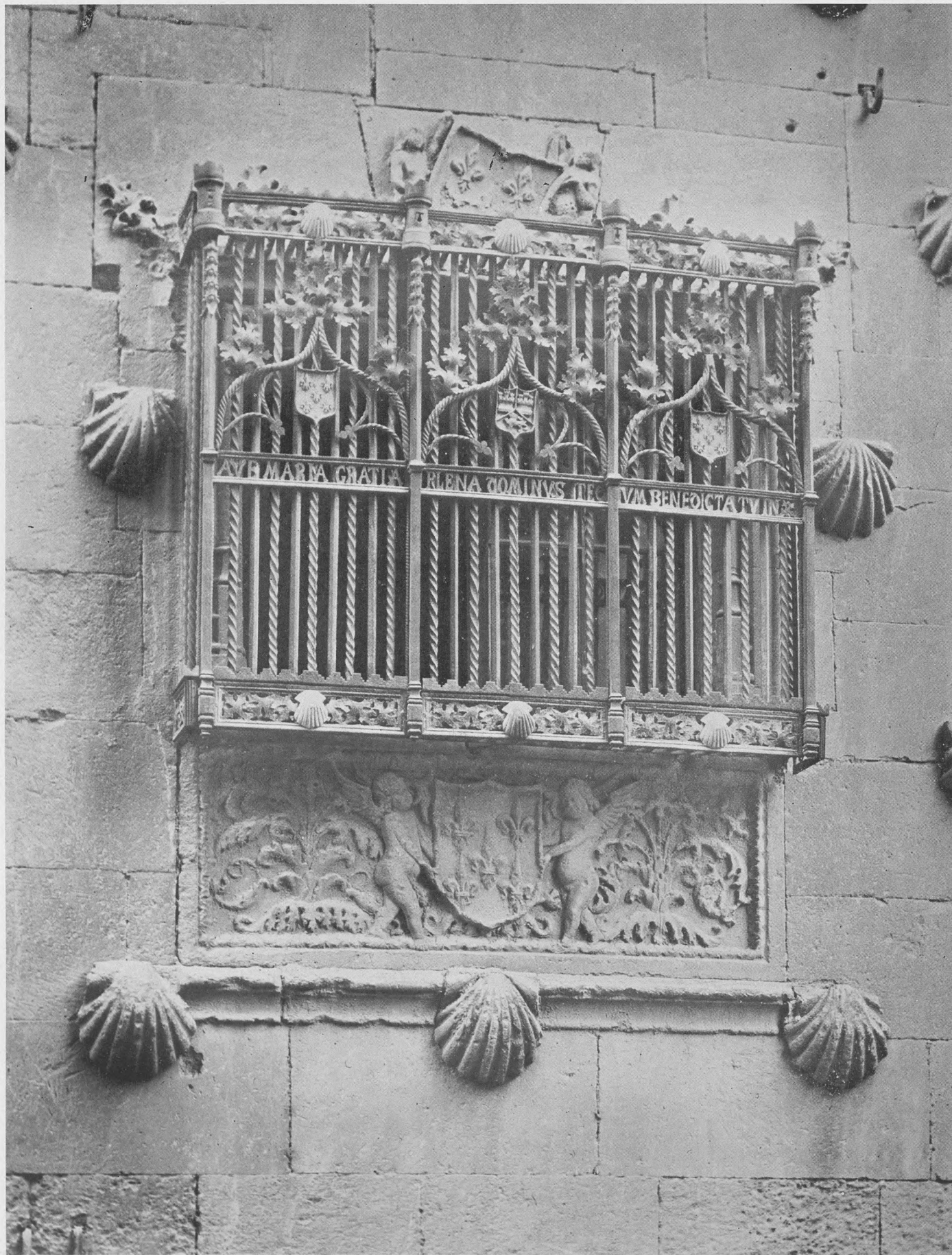
CALLE DE LA UNIÓN 17



CALLE DE SAN JAIME 21

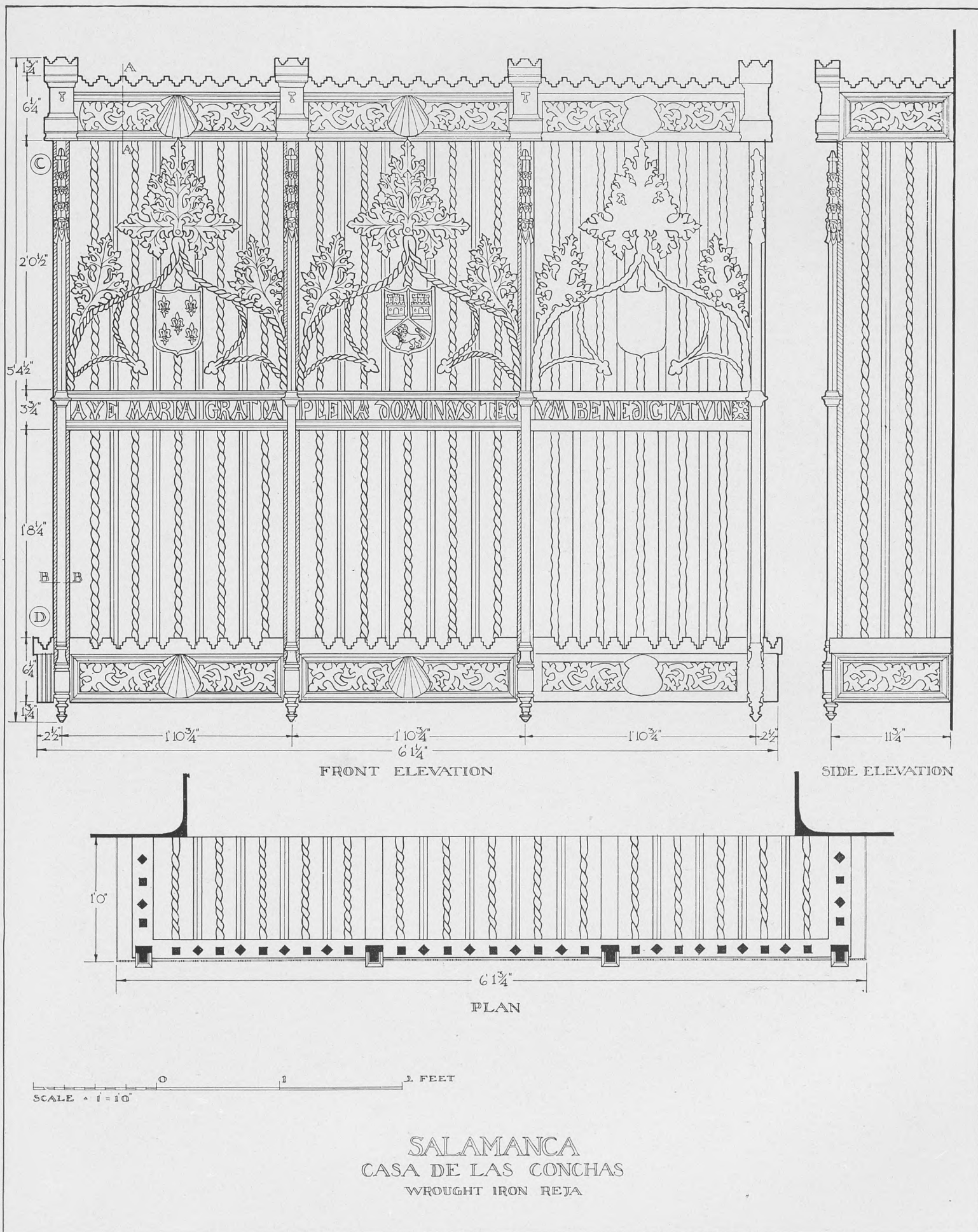
PALMA DE MALLORCA
WROUGHT IRON STAIR RAILS

0 1 2 3 4 5 6 7 8 9 10 11 12 INCHES
SCALE - $1\frac{1}{2}$ " = 1'0"



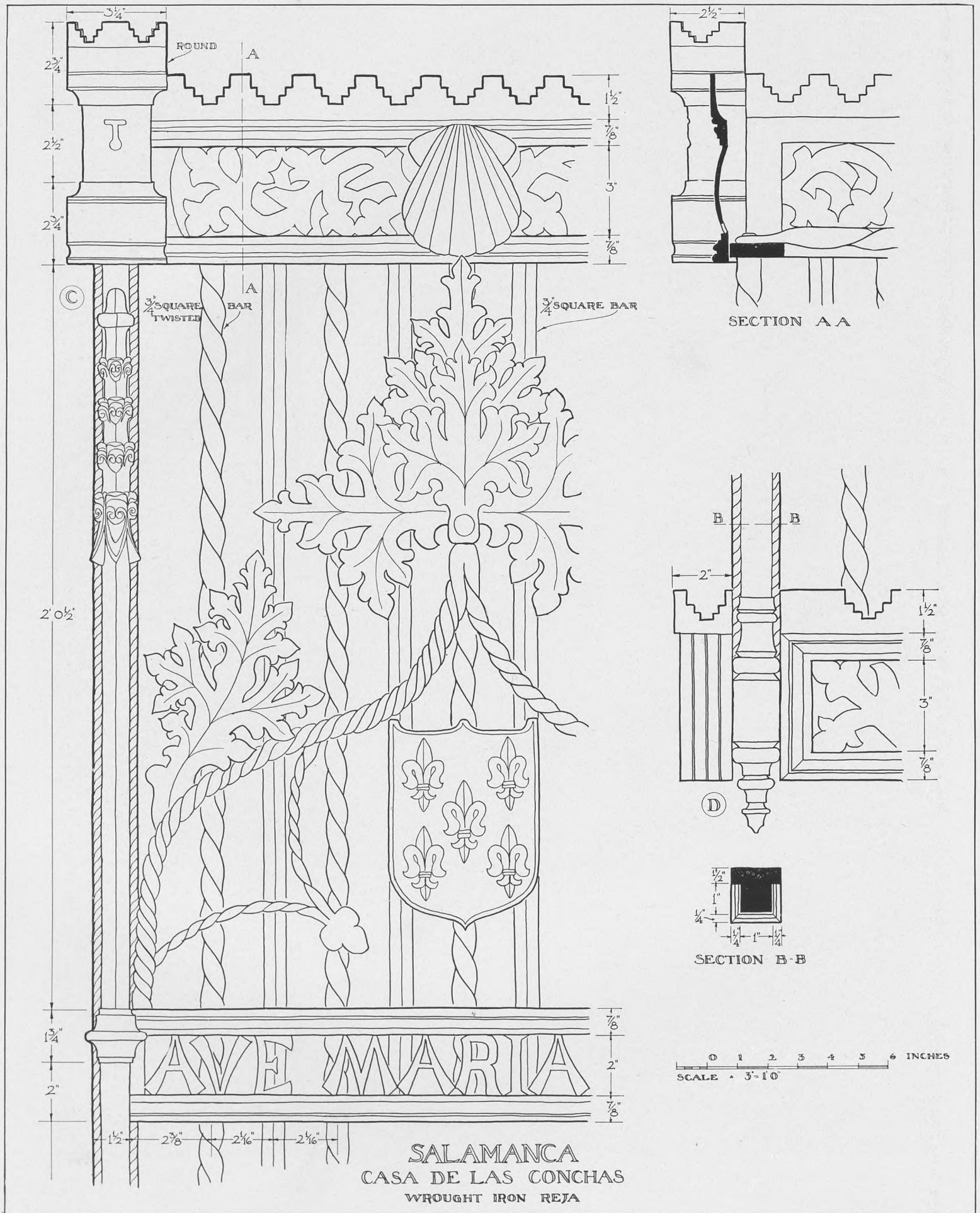
SALAMANCA
CASA DE LAS CONCHAS
WROUGHT IRON REJA

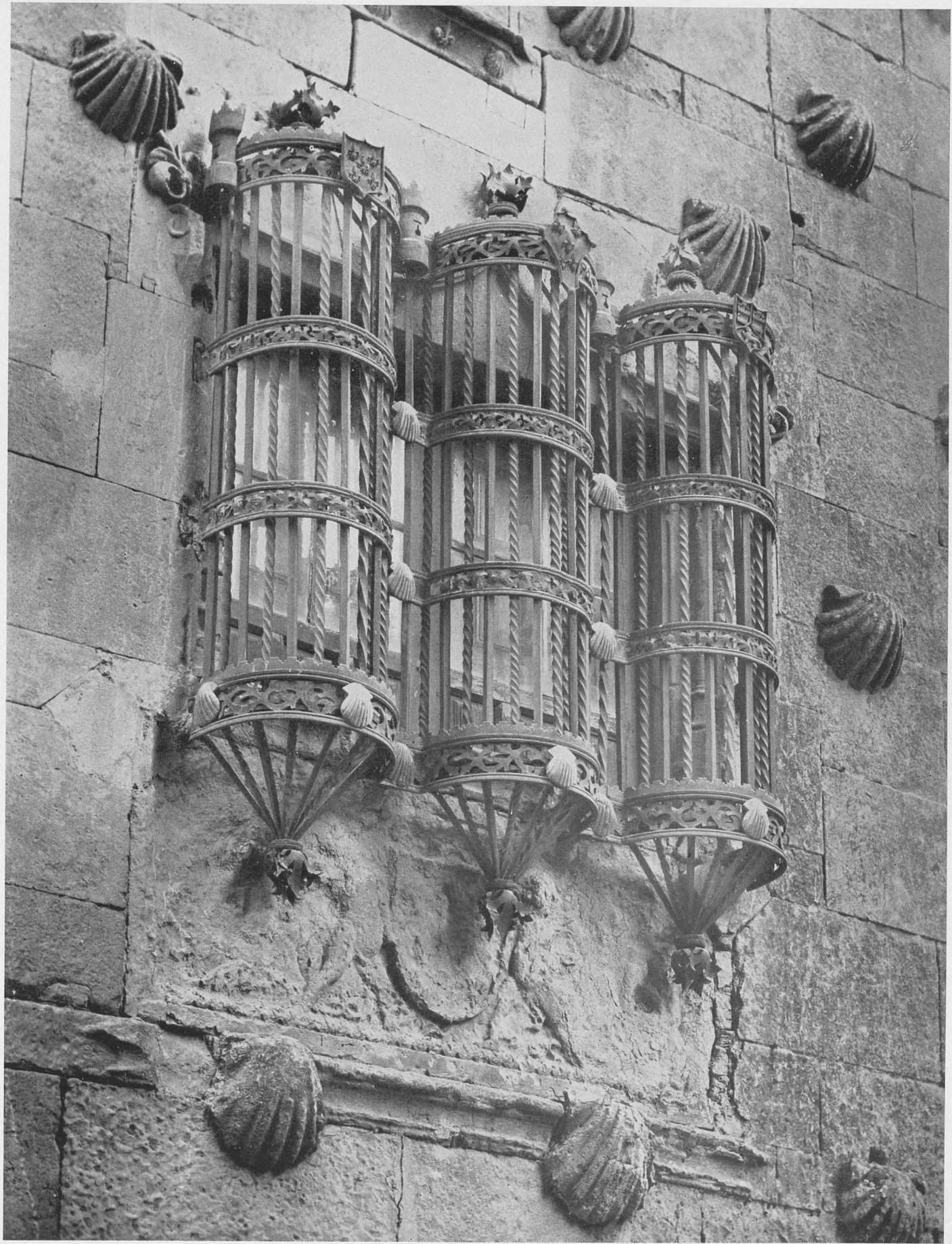
THIS REJA AND THE SUCCEEDING ONE, ILLUSTRATED ON PLATES 74 AND 75, FORM PART OF THE HOUSE OF THE SHELLS. LIKE THE PATIO (PLATES 29 TO 33) AND THE DOORWAY (PLATES 108 TO 110) THESE REJAS ARE PREDOMINANTLY GOTHIC IN CHARACTER, ALTHOUGH THE HOUSE WAS NOT BEGUN UNTIL 1512, WHEN THE INFLUENCE OF THE RENAISSANCE WAS ALREADY SPREADING THROUGHOUT SPAIN.



ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 73

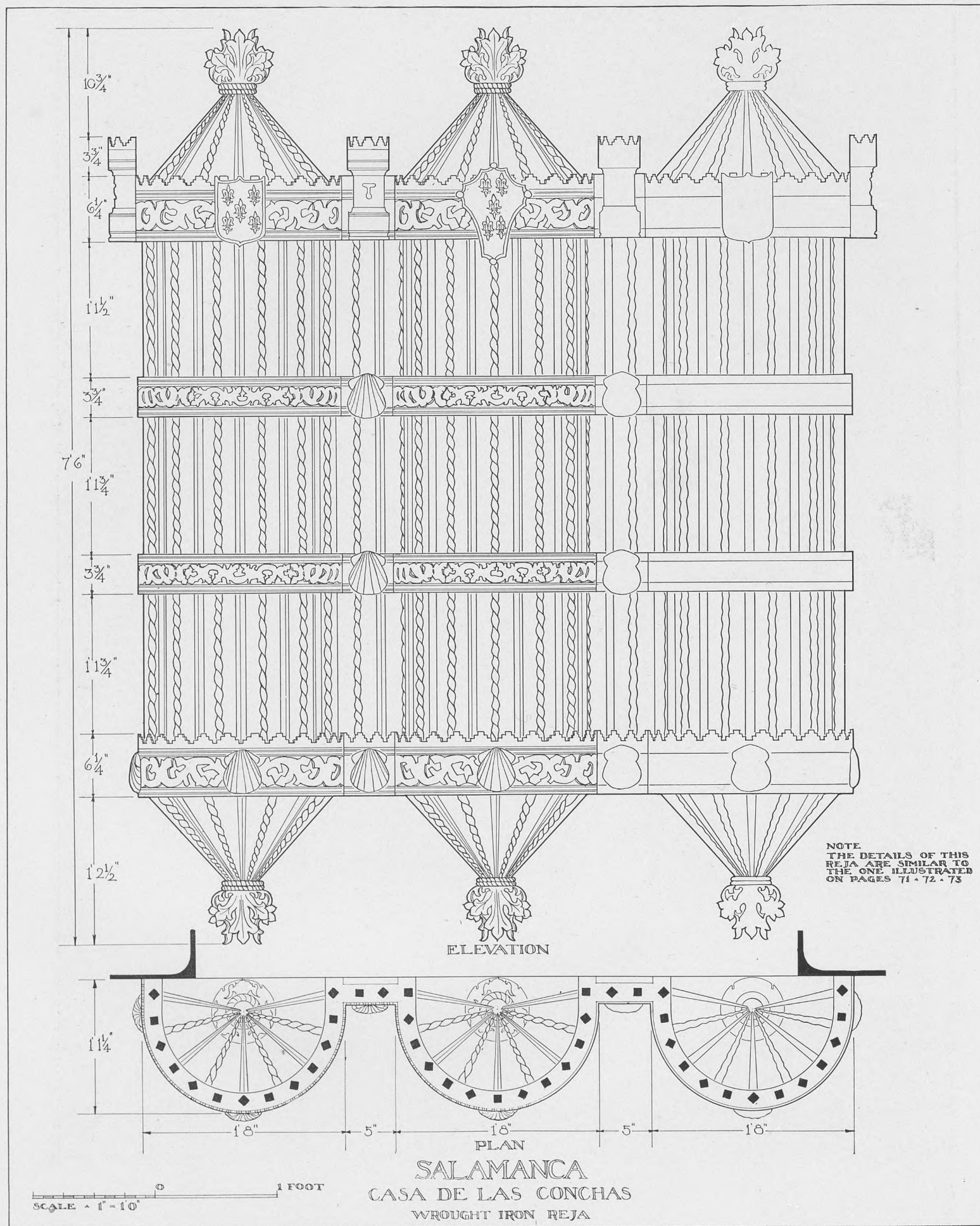




SALAMANCA
CASA DE LAS CONCHAS
WROUGHT IRON REJA

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

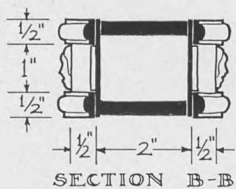
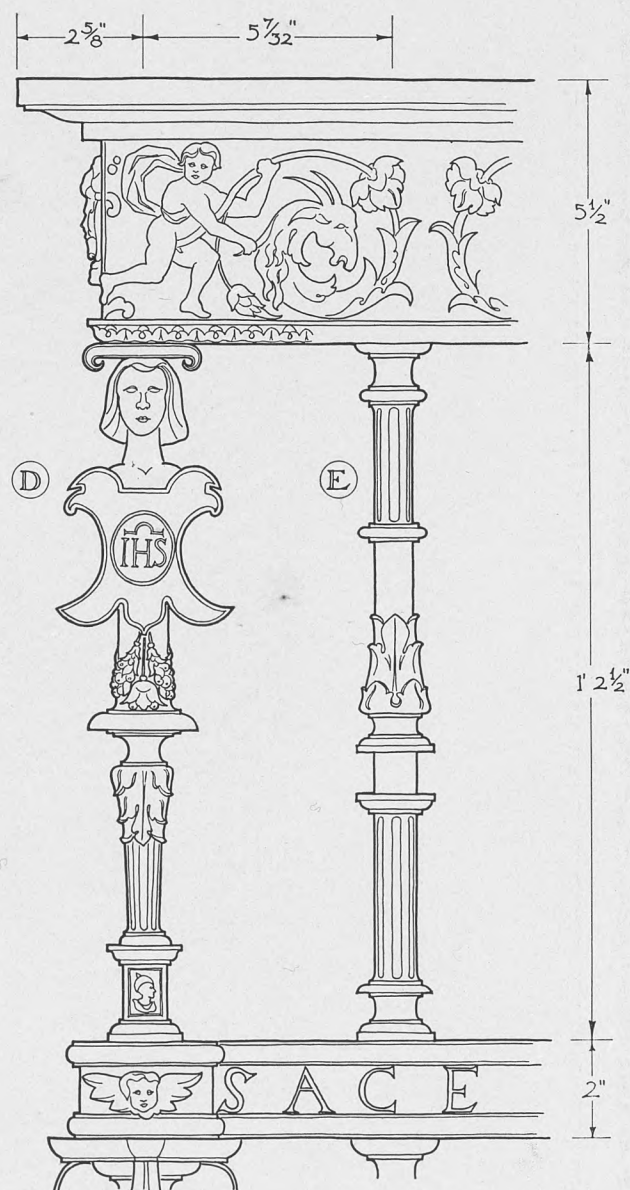
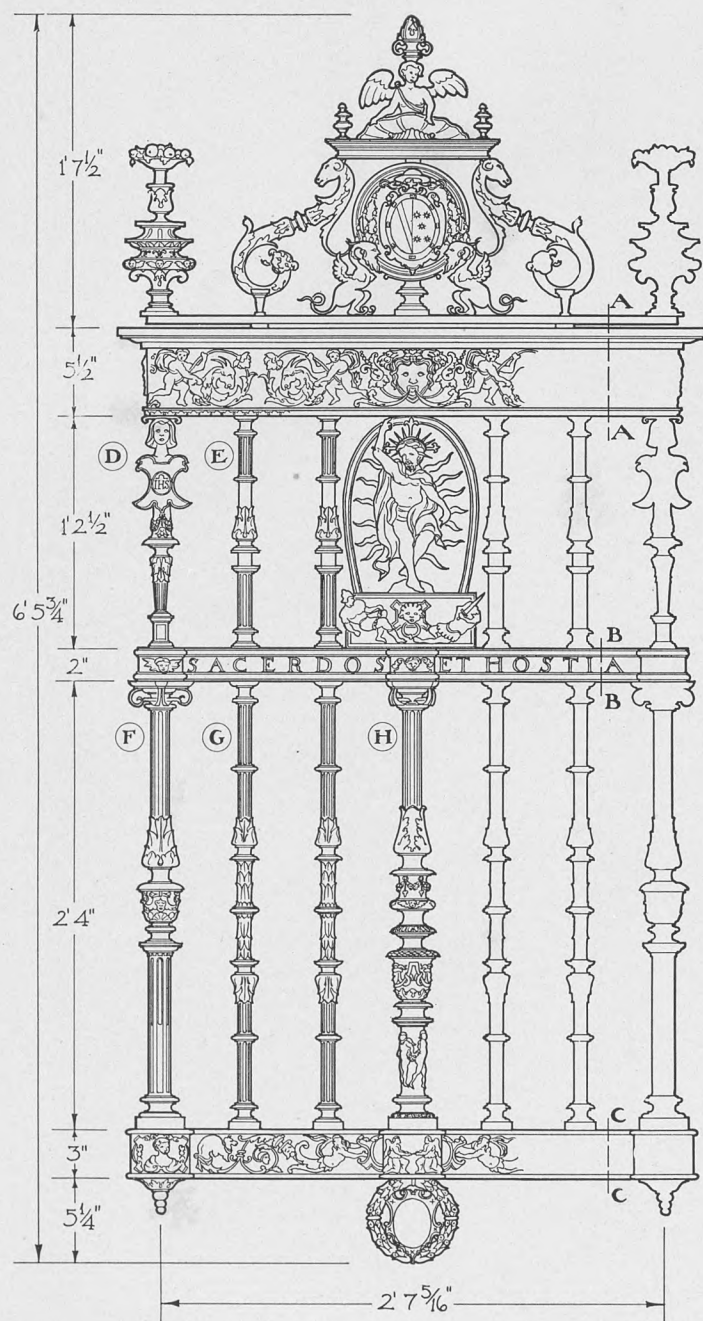
PLATE 75



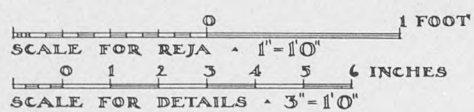


TOLEDO
CATHEDRAL
WROUGHT IRON REJA IN ANTESALA CAPITULAR

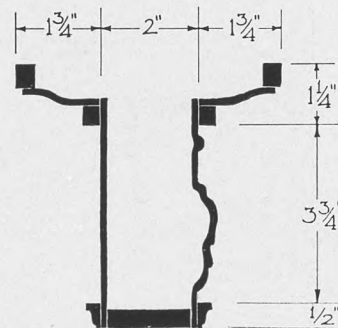
A SMALL, EXQUISITELY WROUGHT REJA OF THE SIXTEENTH CENTURY. IT IS ENTIRELY GILDED; THE SCALE OF ORNAMENT AND MOLDINGS IS SO MINUTE THAT THE REJA SUGGESTS THE ART OF THE GOLDSMITH RATHER THAN THAT OF THE IRONWORKER.



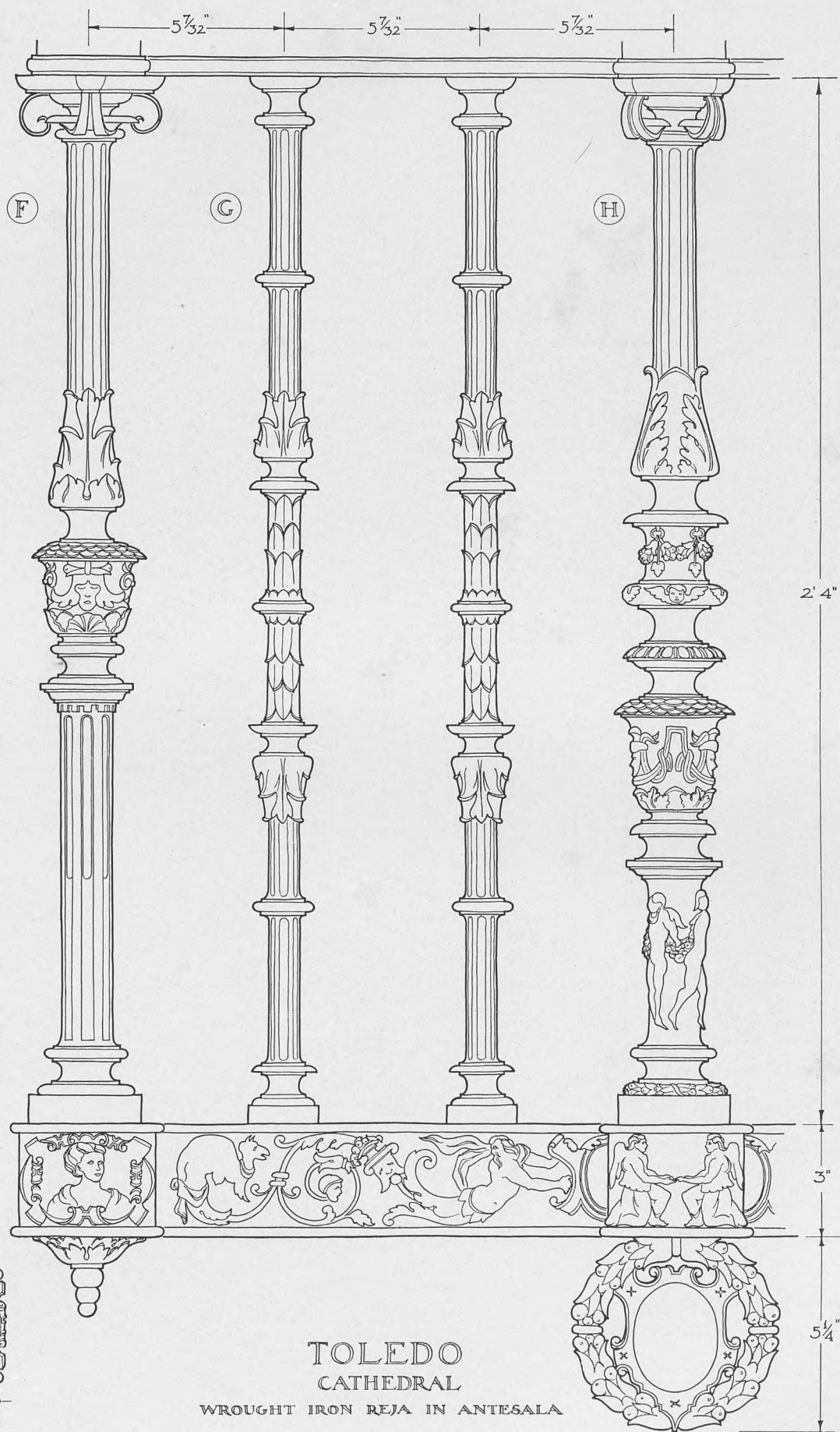
SECTION B-B



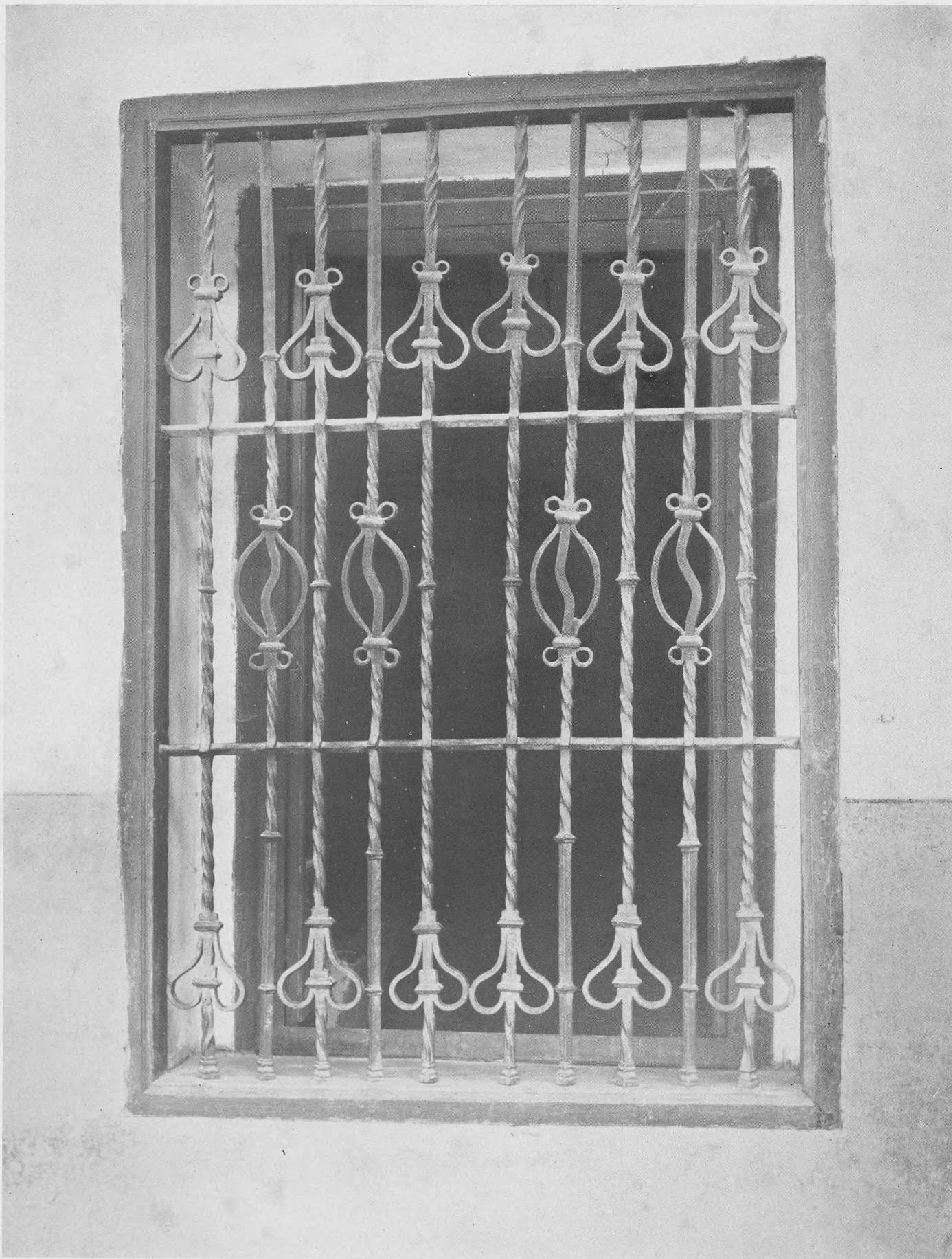
TOLEDO
CATHEDRAL
WROUGHT IRON REJA IN ANTESALA



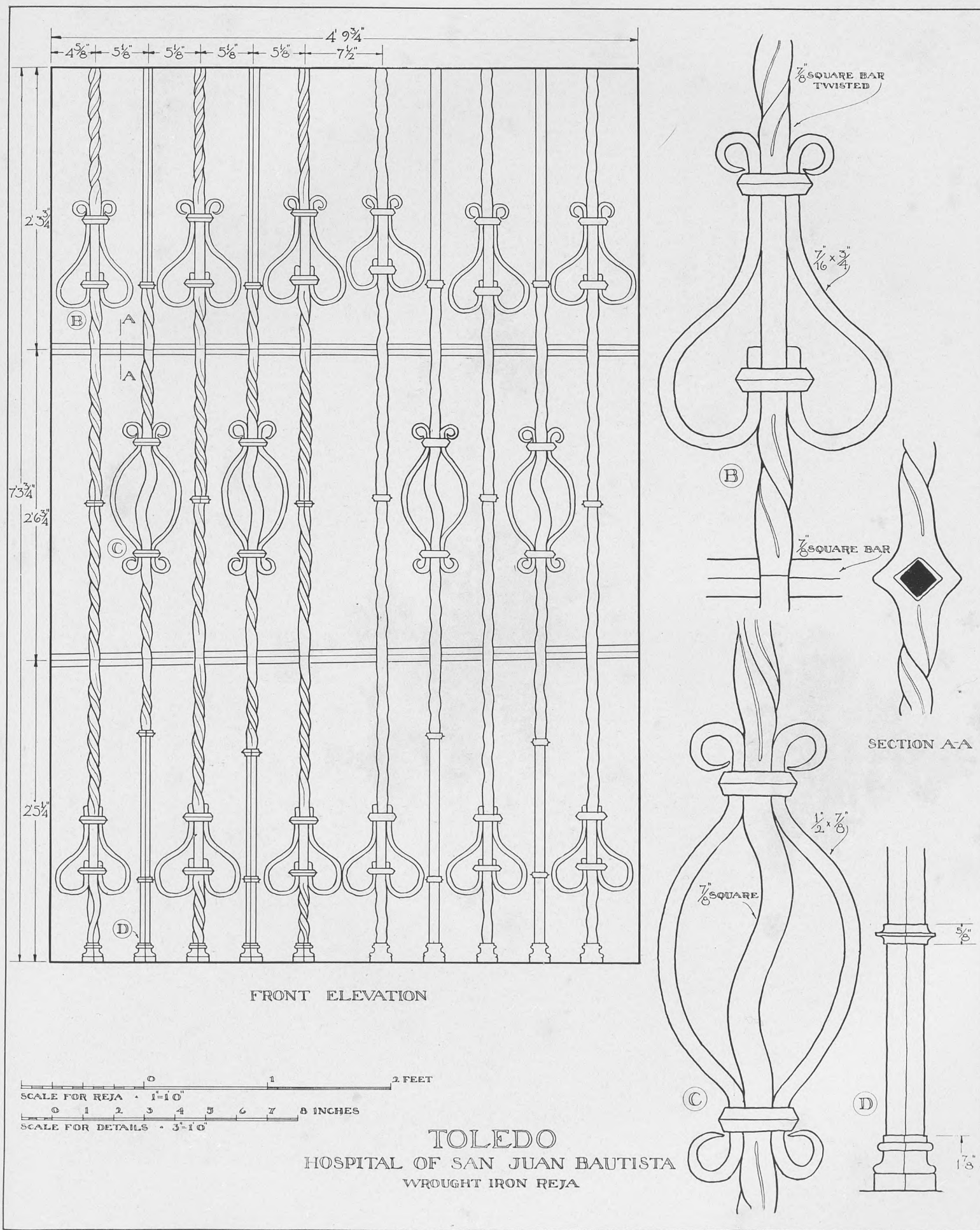
SECTION A-A



0 1 2 3 4 5 6 7 8 INCHES
SCALE = 3" = 1'0"

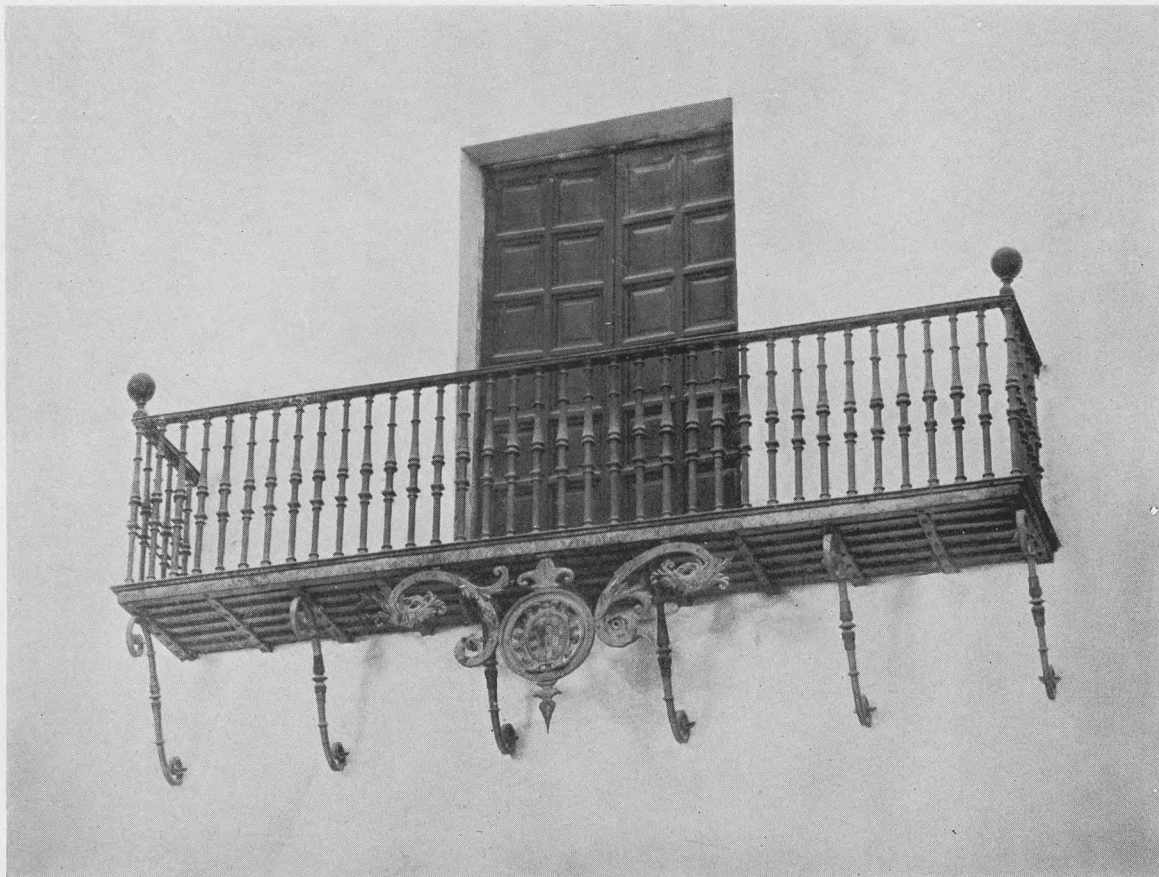


TOLEDO
HOSPITAL OF SAN JUAN BAUTISTA
WROUGHT IRON REJA



ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 81

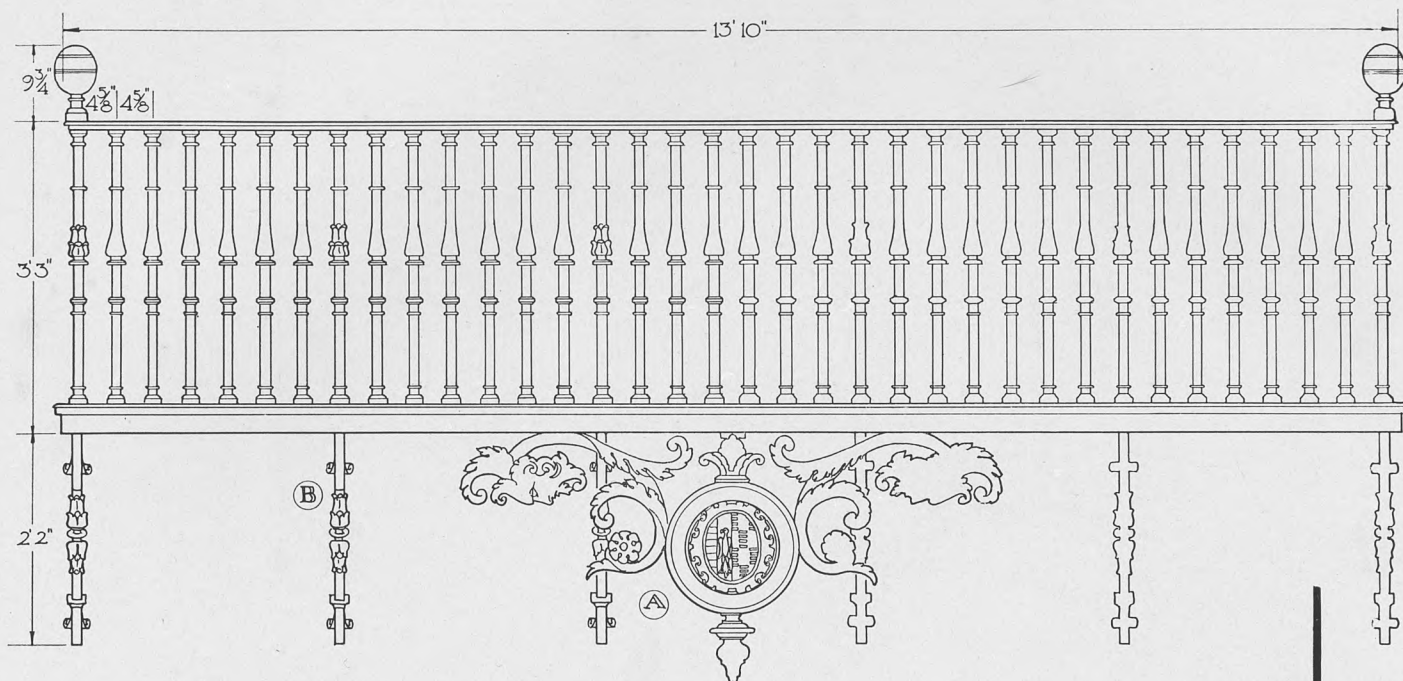


TOLEDO
HOSPITAL OF SAN JUAN BAUTISTA
WROUGHT IRON BALCONY

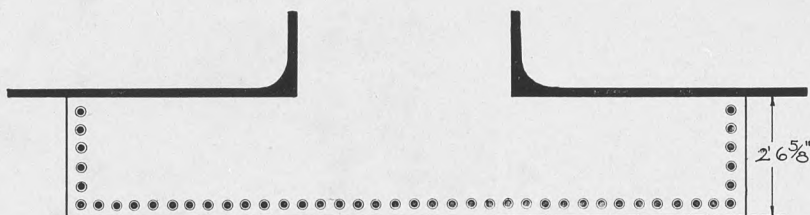
THE HOSPITAL WAS FOUNDED BY CARDINAL JUAN DE TAVERA. THE ARCHITECT WAS BARTOLOMÉ DE BUSTAMANTE; THE MAIN BUILDING WAS BEGUN IN 1541 AND COMPLETED IN 1579; BUT THE CHAPEL, OF WHICH THE BALCONY HERE ILLUSTRATED FORMS A PART, DATES FROM 1567 TO 1624. THE BALCONY IS ENRICHED WITH COLOR AND GILDING.



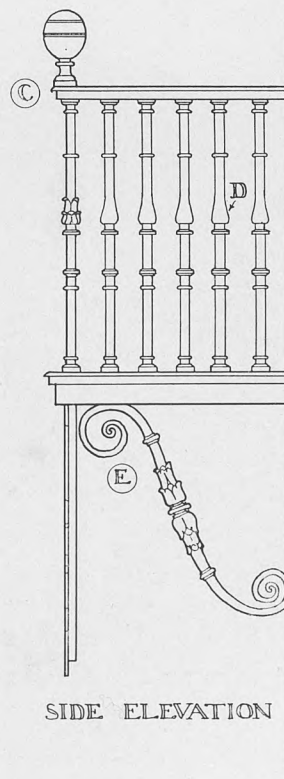
ZAMORA
CATHEDRAL
WROUGHT IRON BALCONY



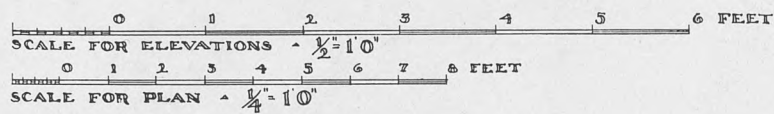
FRONT ELEVATION



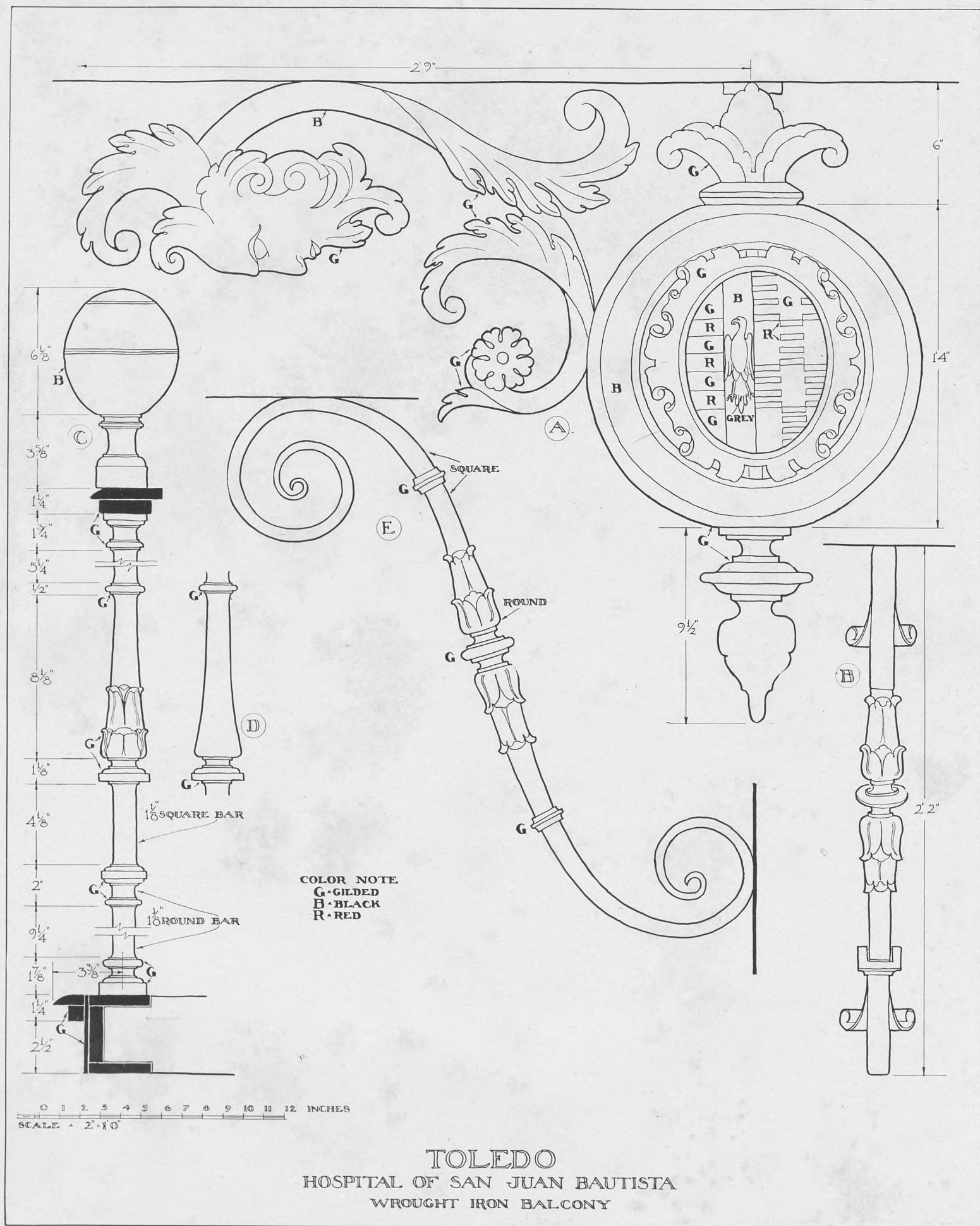
PLAN

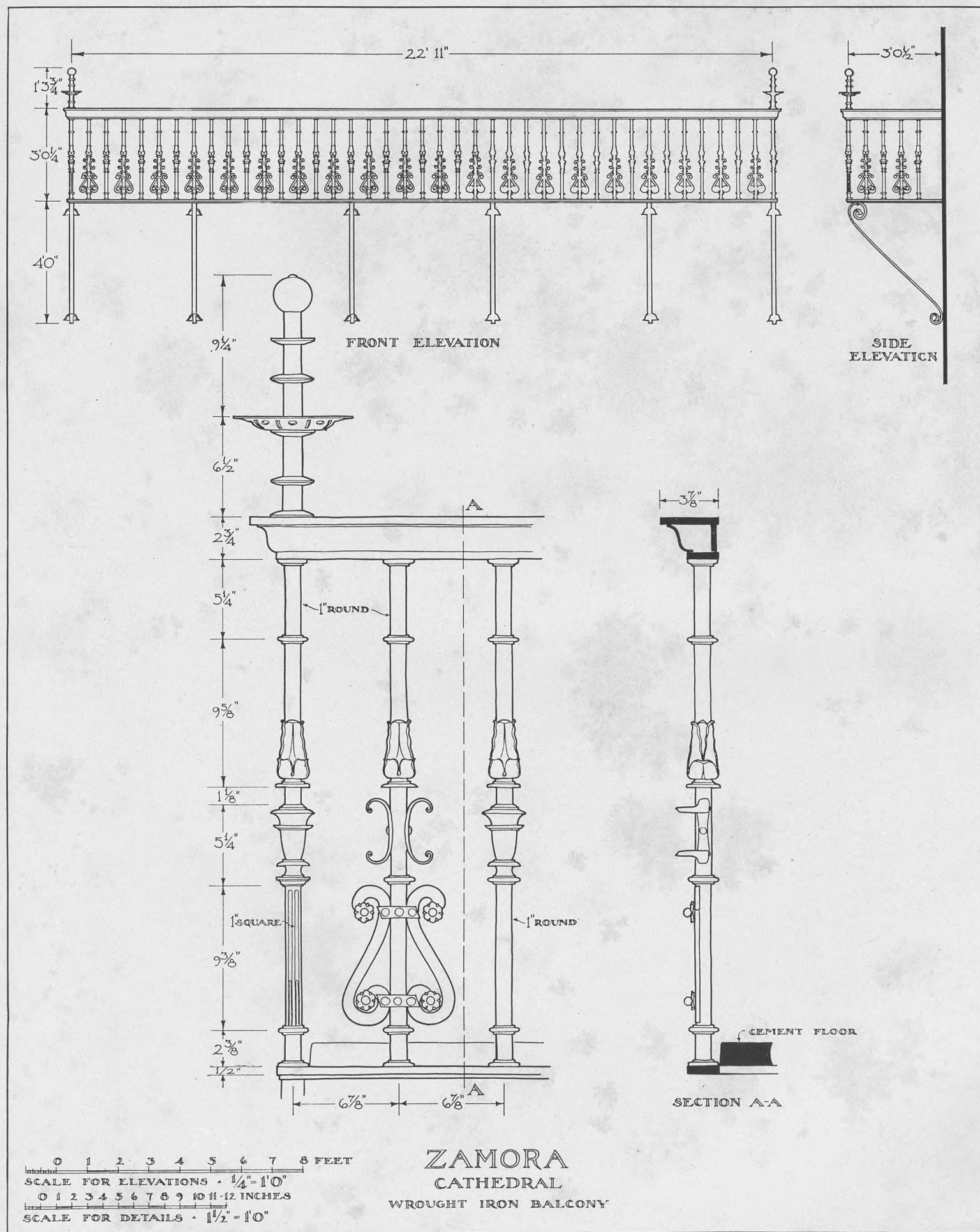


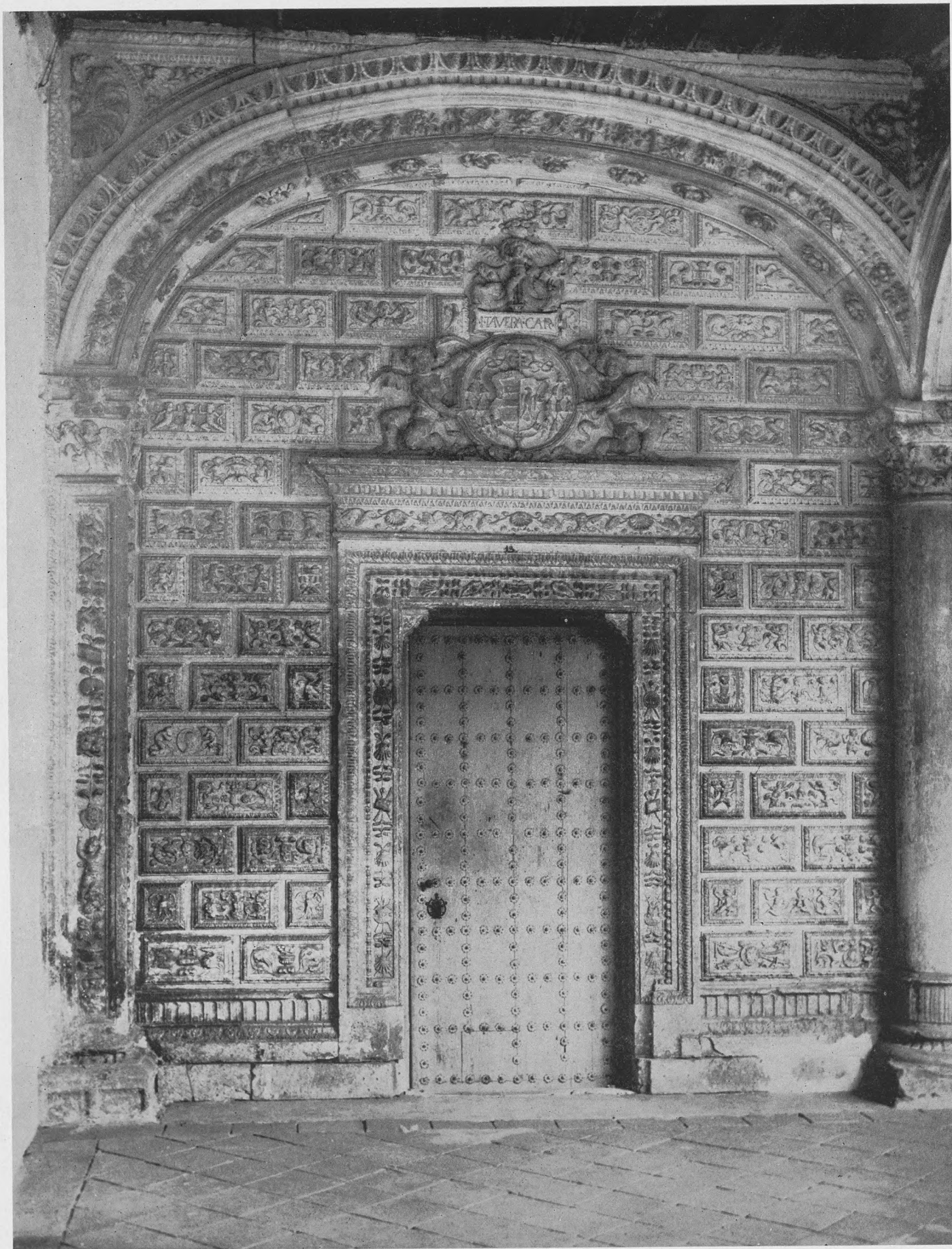
SIDE ELEVATION



TOLEDO
HOSPITAL OF SAN JUAN BAUTISTA
WROUGHT IRON BALCONY

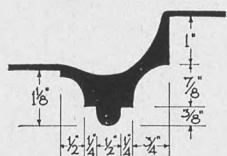
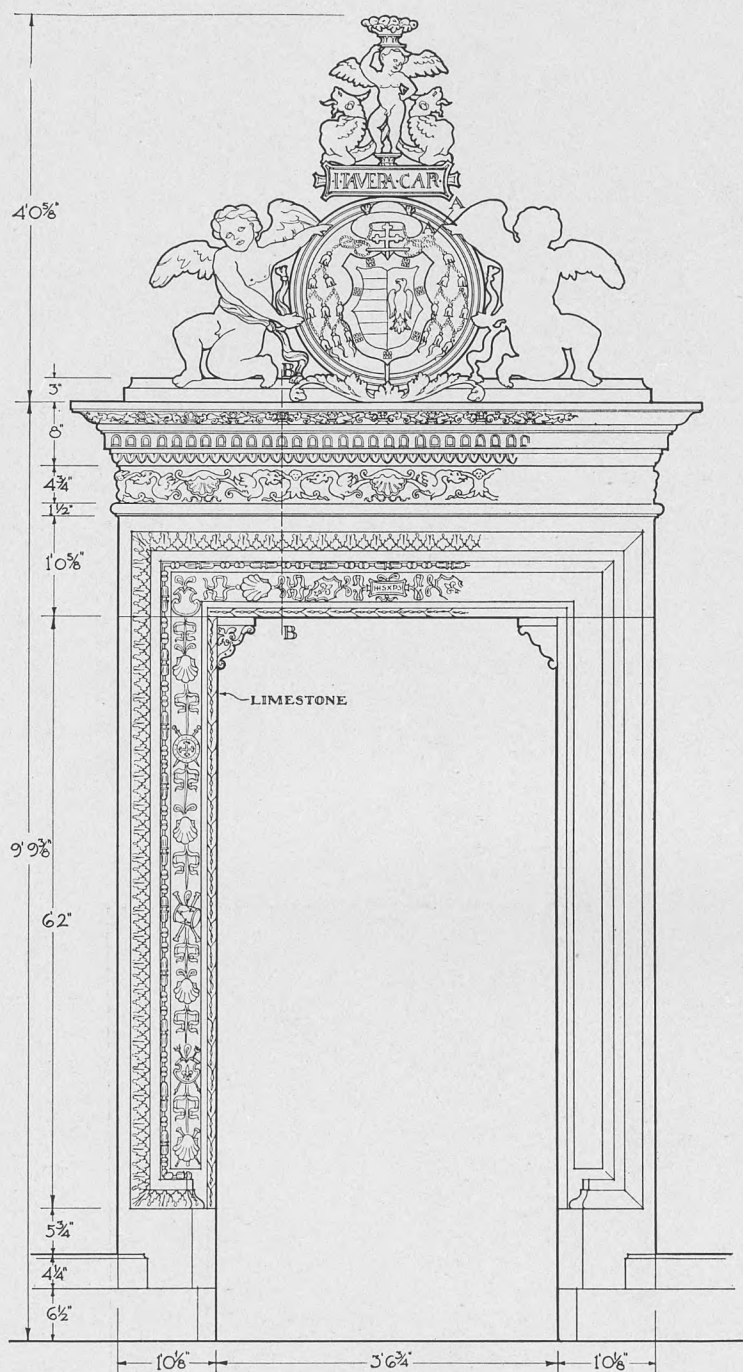






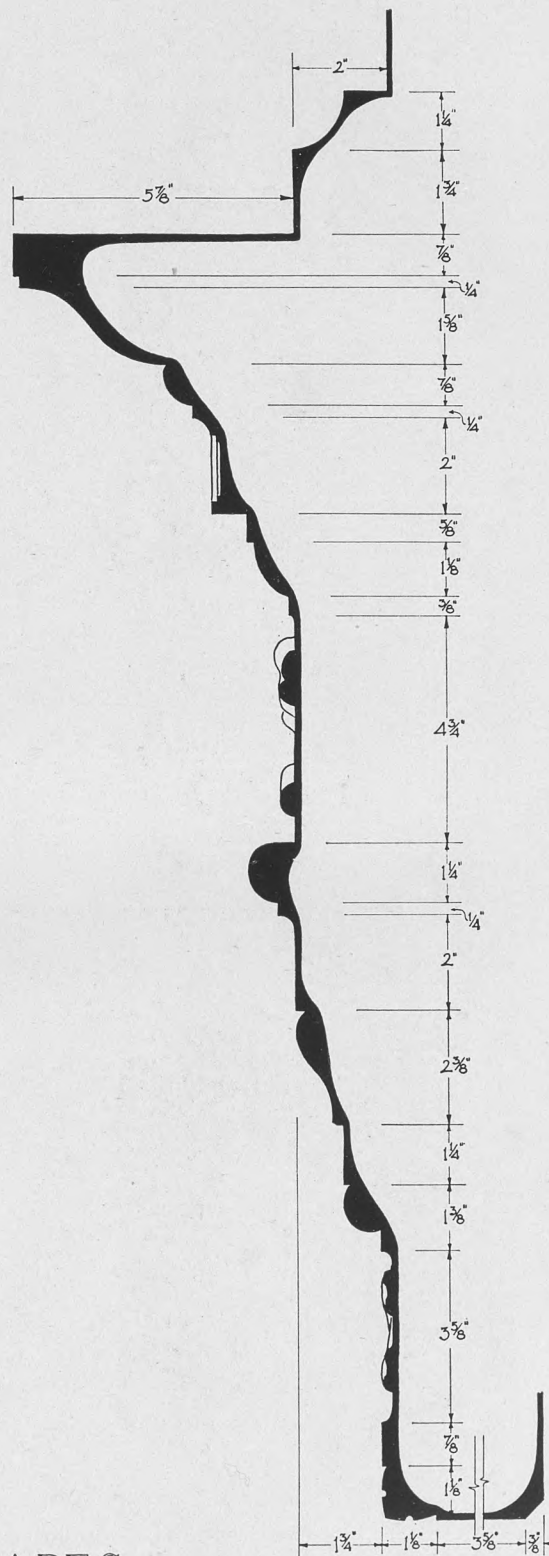
ALCALÁ DE HENARES
ARCHBISHOP'S PALACE
DOORWAY

THE ARCHBISHOP'S PALACE WAS BUILT BY ORDER OF ALFONSO DE FONSECA, ARCHBISHOP OF TOLEDO, WHO DIED IN 1534 SHORTLY AFTER THE COMMENCEMENT OF THE WORK. IT WAS COMPLETED BY HIS SUCCESSOR, CARDINAL JUAN DE TAVERA, WHOSE NAME AND ARMS APPEAR ON ALL THREE OF THE DOORWAYS PRESENTED IN THIS BOOK (PLATES 85 TO 90). THE ARCHITECT WAS ALONSO DE COVARRUBIAS; MUCH OF THE SCULPTURE IS BY THE HAND OF BERRUGUETE. THE DELICACY OF THE CARVING RECALLS ITALIAN CRAFTSMANSHIP.

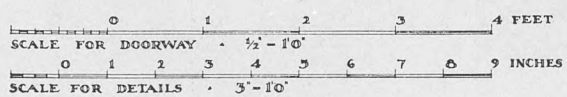


SECTION A-A

ALCALA DE HENARES
ARCHBISHOP'S PALACE
DOORWAY

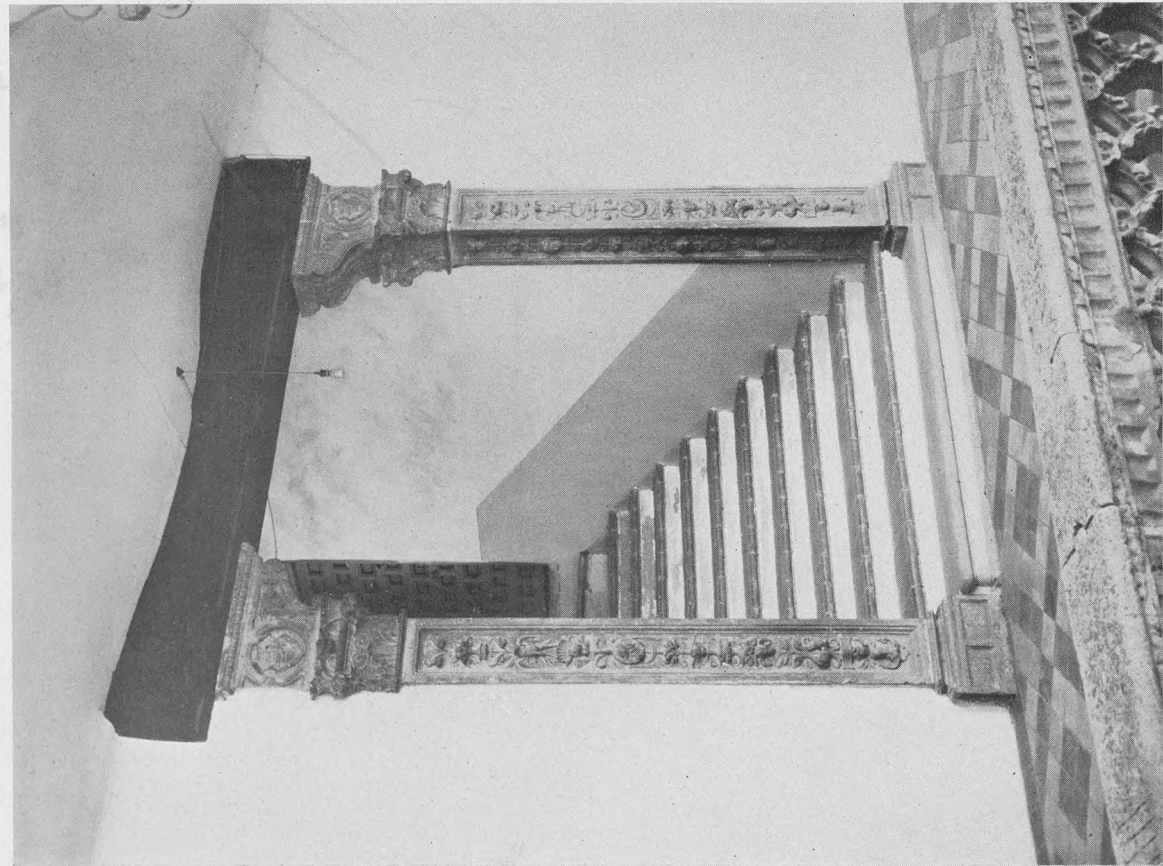


SECTION B-B

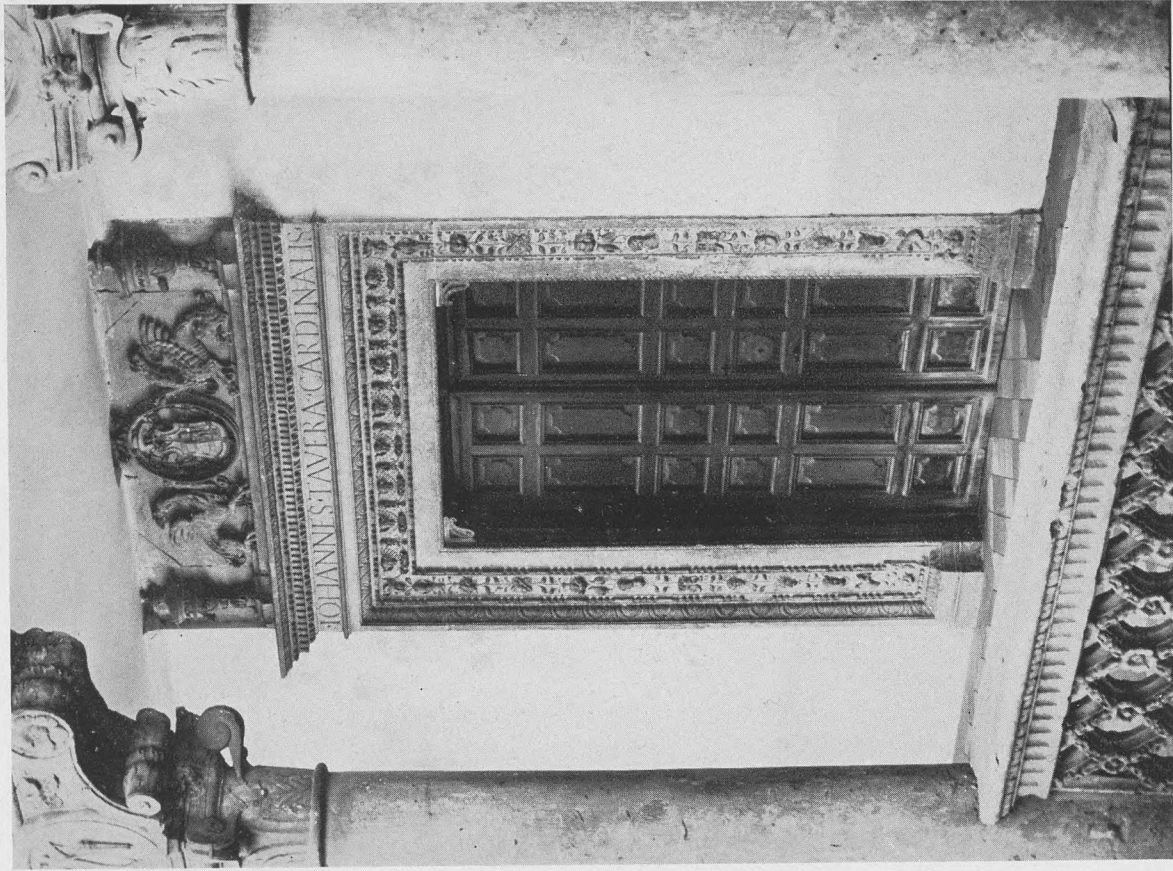


ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

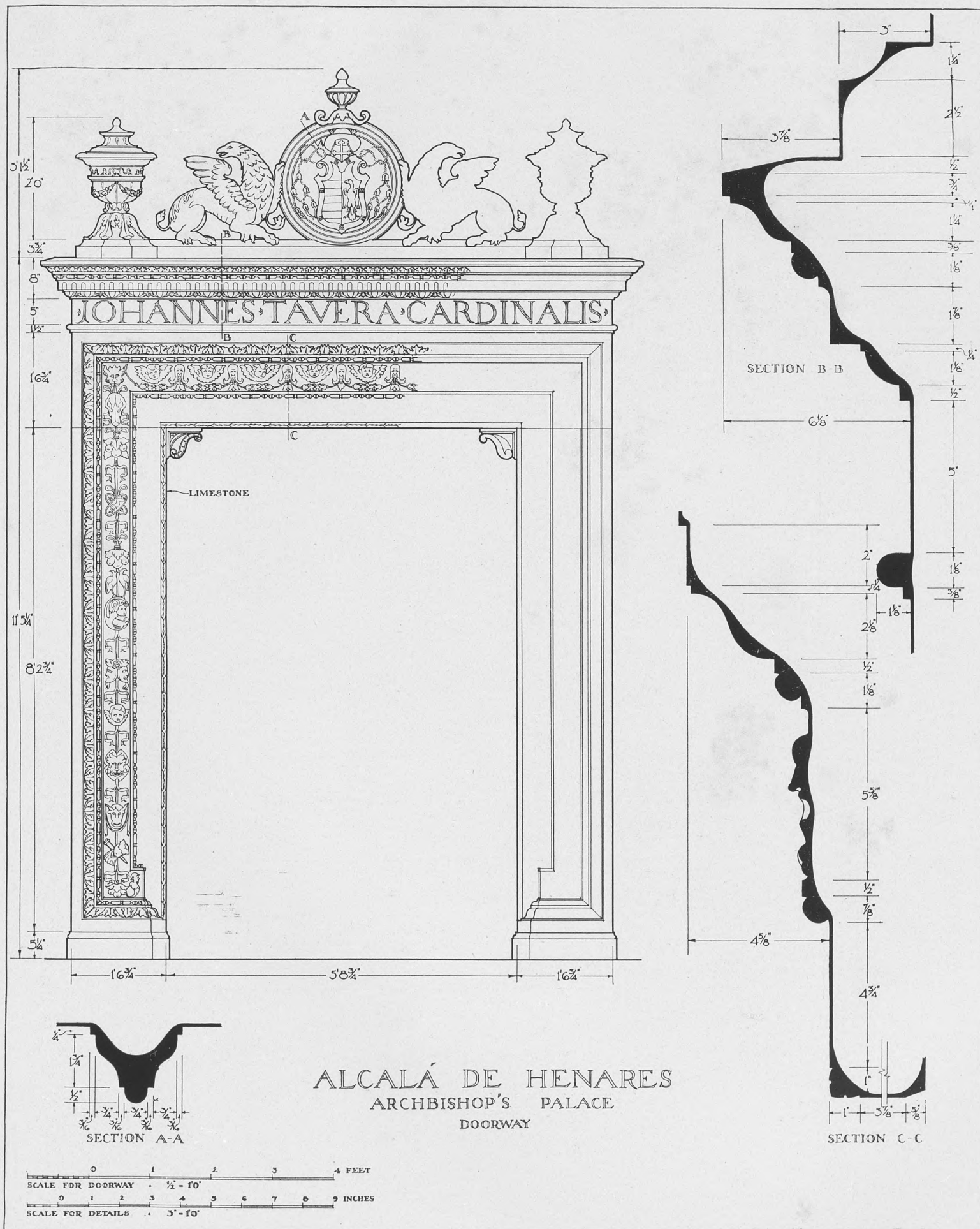
PLATE 87



ALCALÁ DE HENARES
ARCHBISHOP'S PALACE
DOORWAY

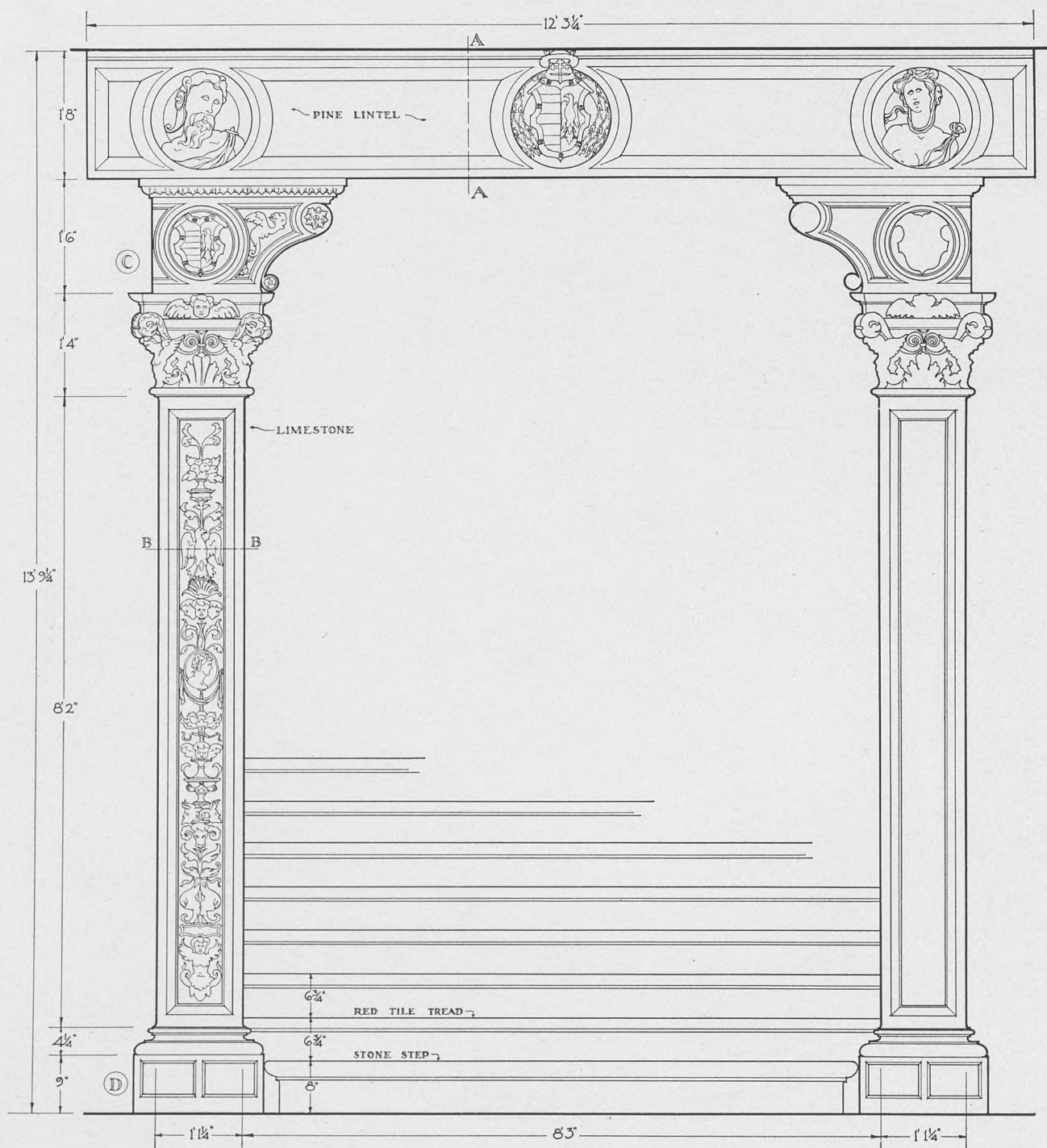


ALCALÁ DE HENARES
ARCHBISHOP'S PALACE
DOORWAY



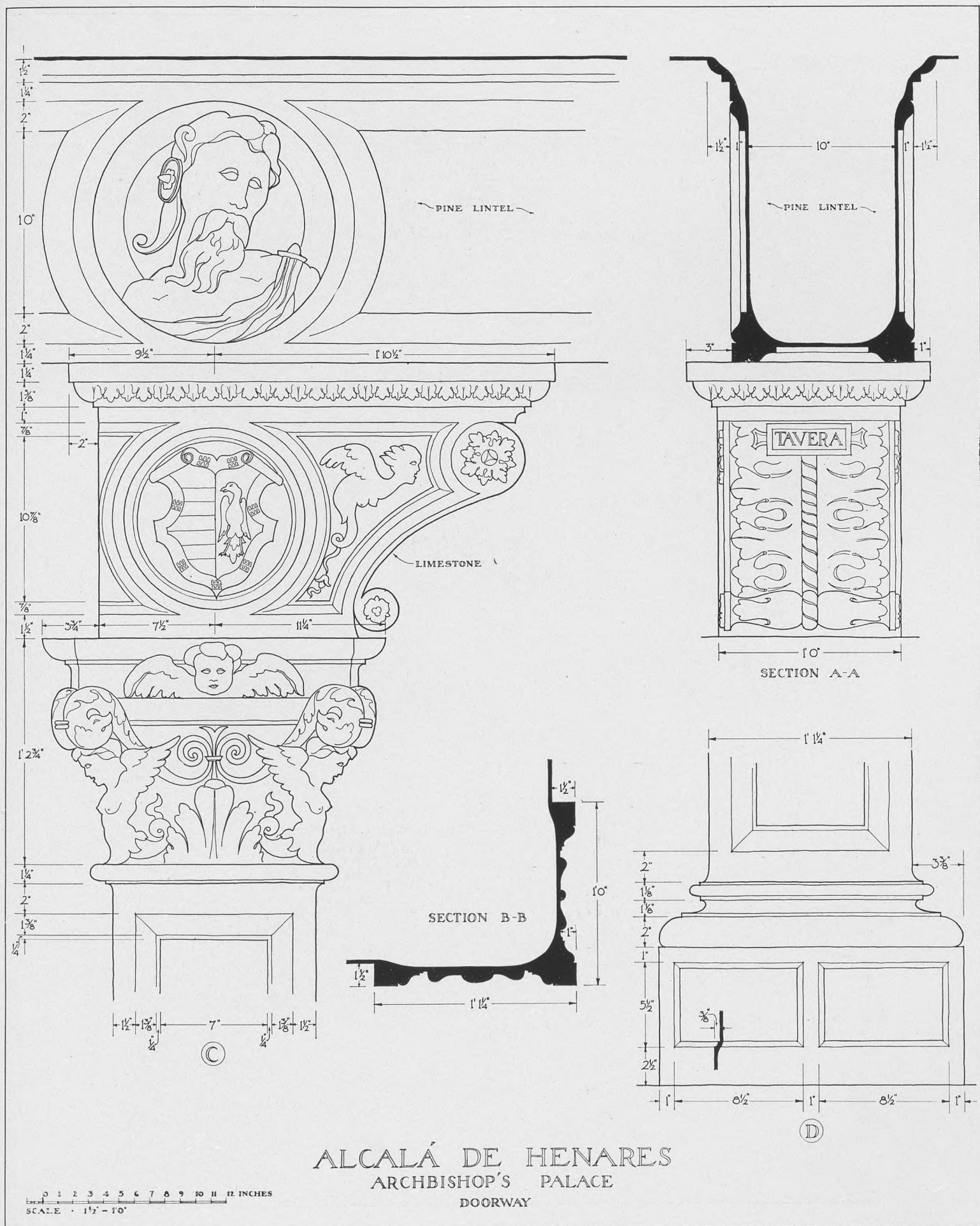
ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 89



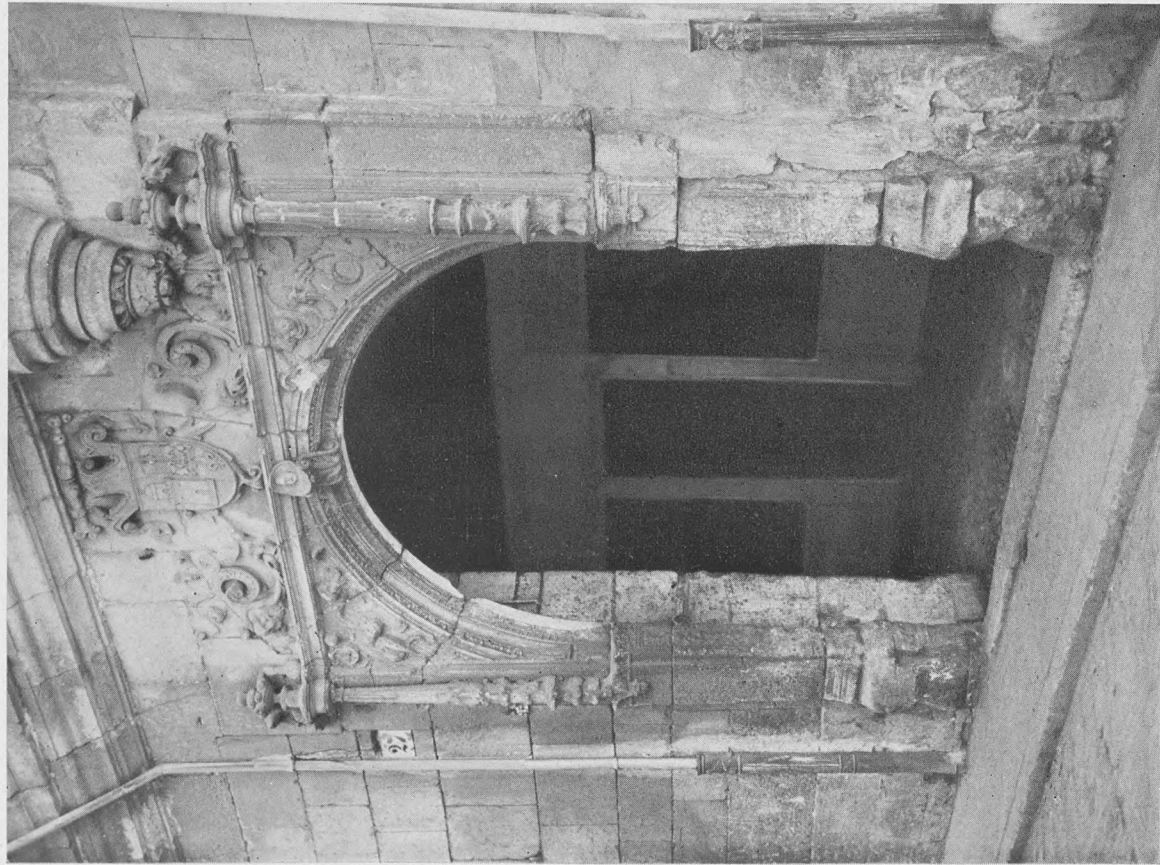
ALCALÁ DE HENARES
ARCHBISHOP'S PALACE,
DOORWAY

0 1 2 3 4 FEET
SCALE - 1/2" = 1'0"

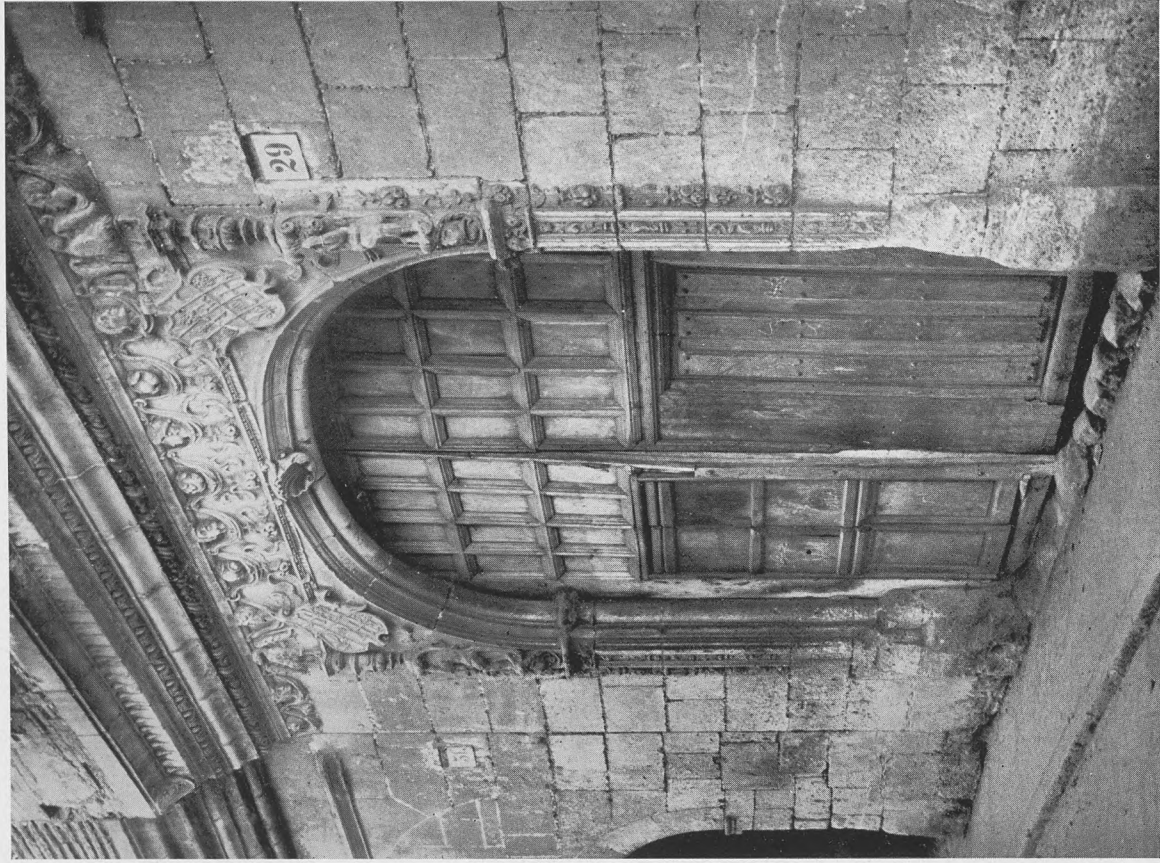


ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 91

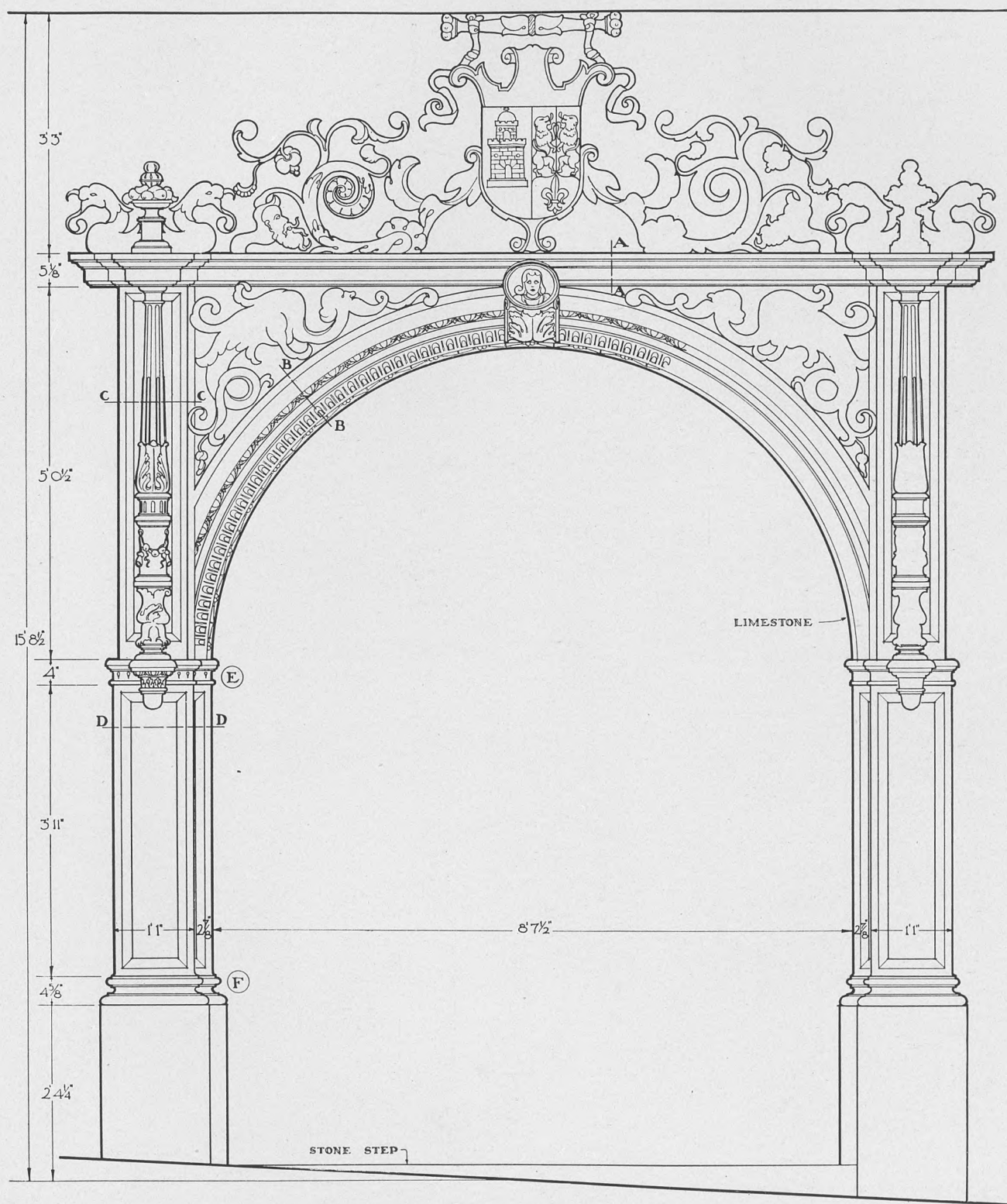


BURGOS
CALLE DE FERNÁN GONZÁLEZ 27
DOORWAY



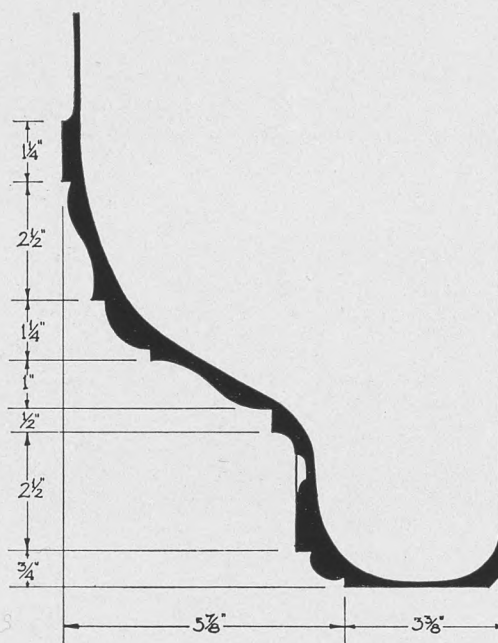
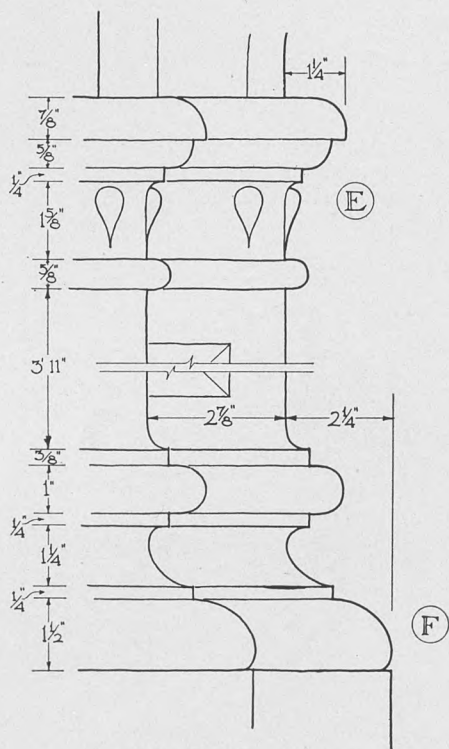
BURGOS
CALLE DE FERNÁN GONZÁLEZ 29
DOORWAY

THESE TWO SIXTEENTH CENTURY DOORWAYS, IN ADJOINING HOUSES, ARE OF WHITE CHALKY LIMESTONE. AGE, WEATHER AND NEGLECT HAVE REDUCED THEM TO A DISTRESSING STATE OF DILAPIDATION.

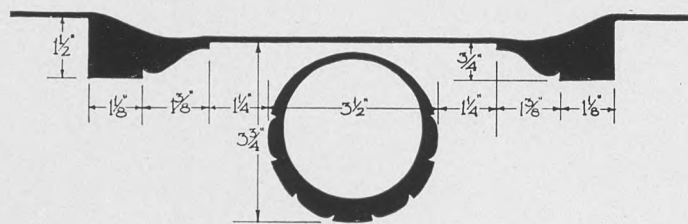


BURGOS
CALLE DE FERNÁN GONZÁLEZ 27
DOORWAY

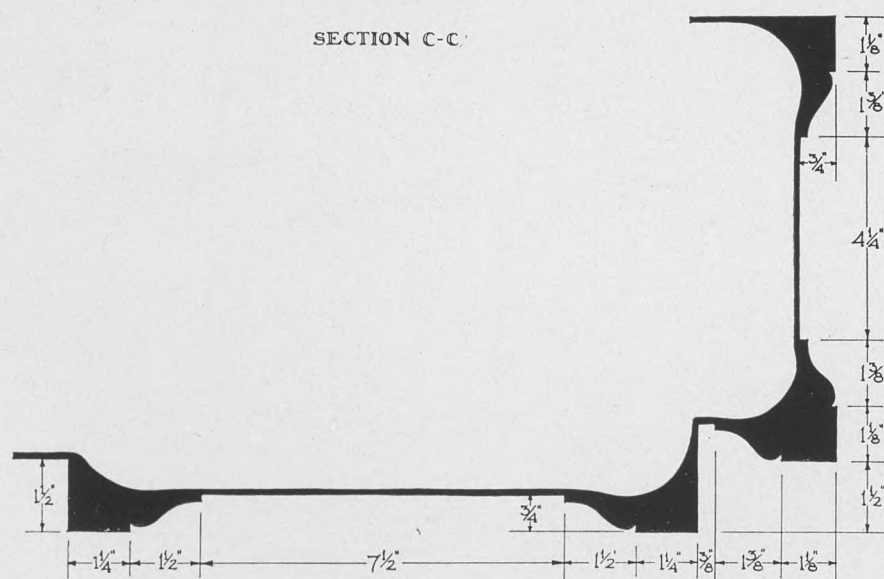
0 1 2 3 4 FEET
SCALE 1/2" = 1'0"



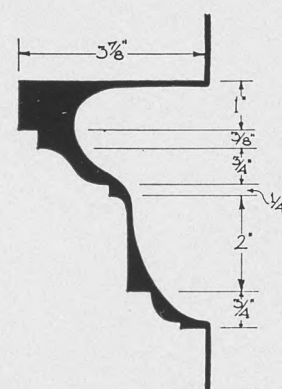
SECTION B-B



SECTION C-C



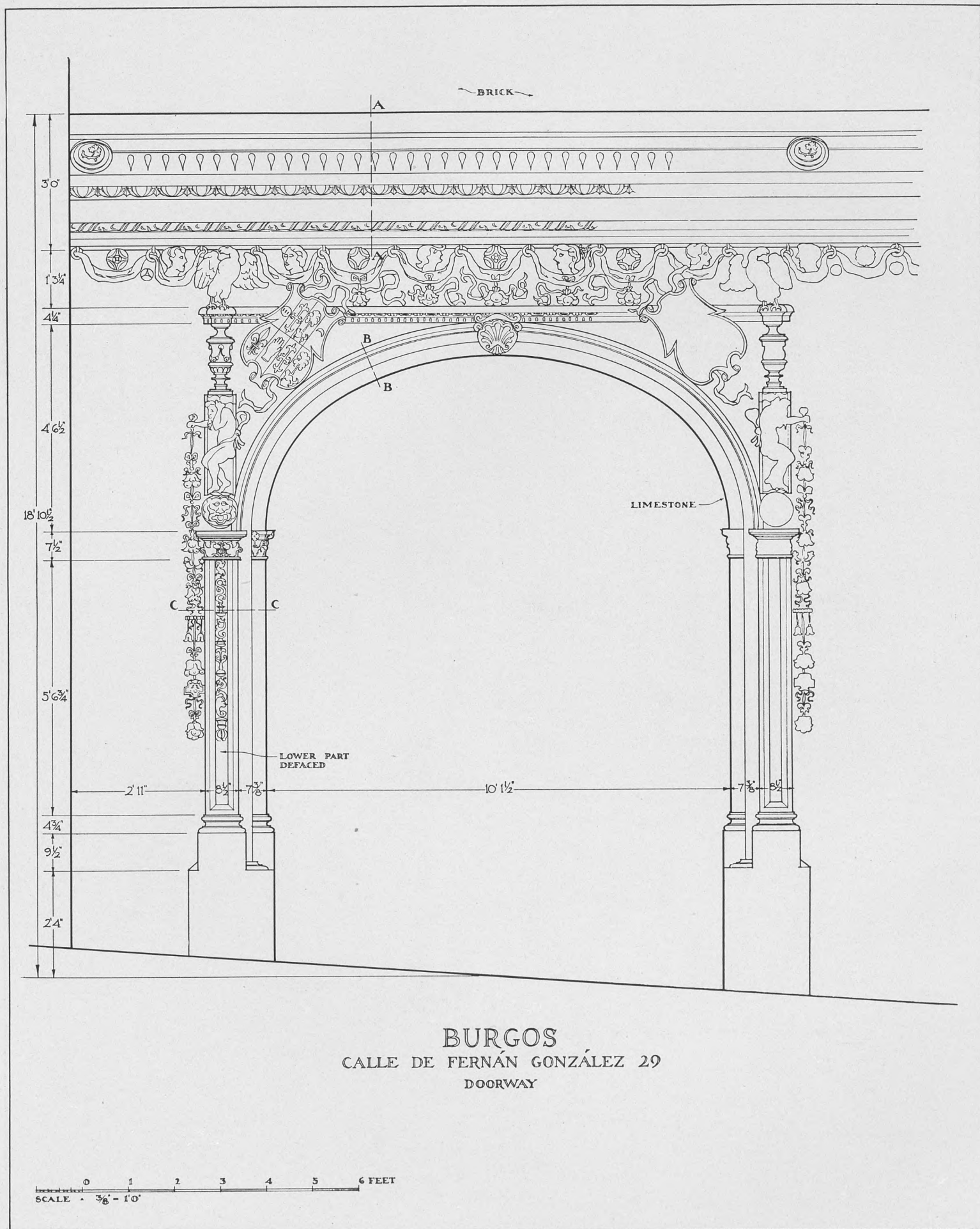
SECTION D-D

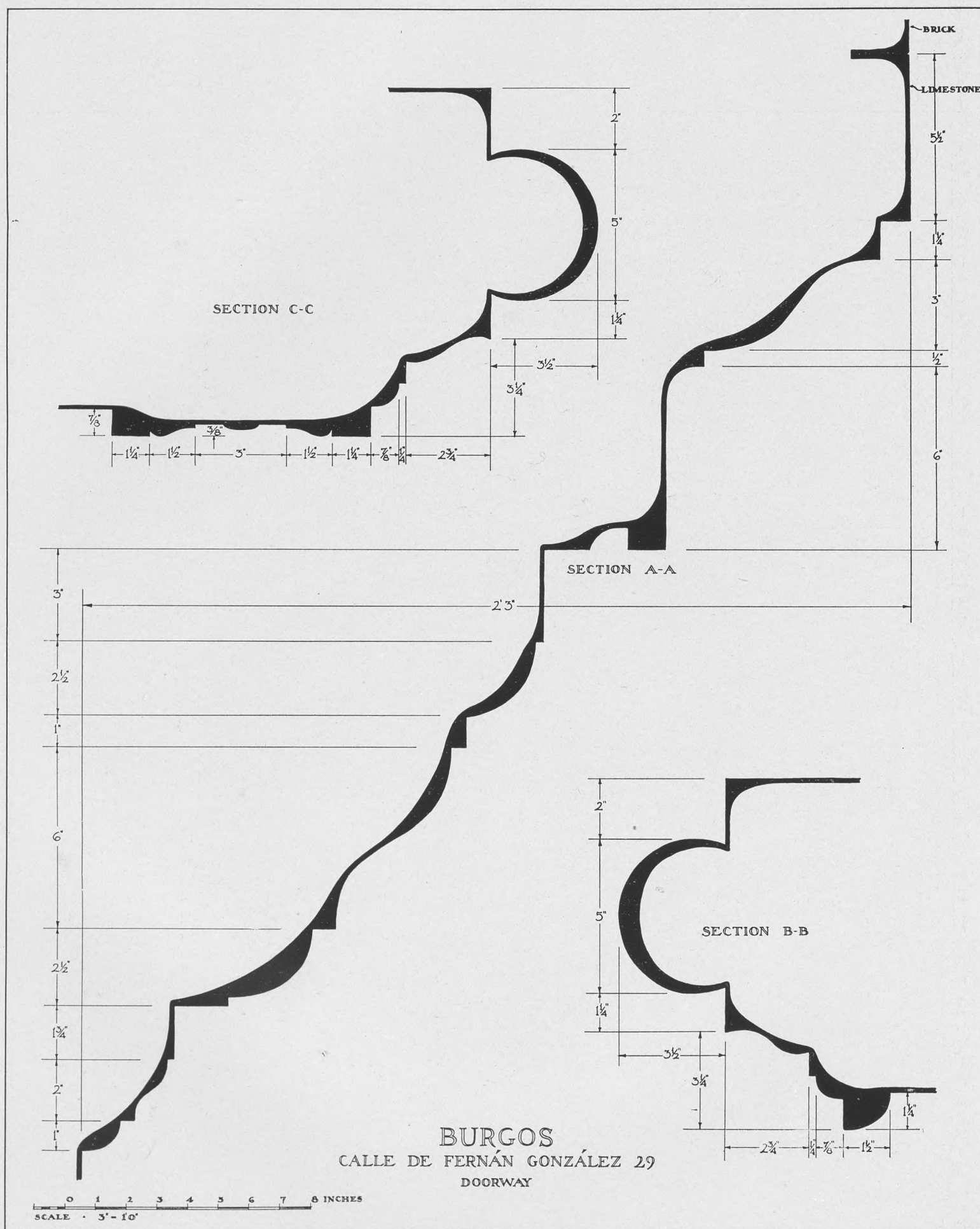


SECTION A-A

SCALE 0 1 2 3 4 5 6 7 8 INCHES
3'-10"

BURGOS
CALLE DE FERNÁN GONZÁLEZ 27
DOORWAY

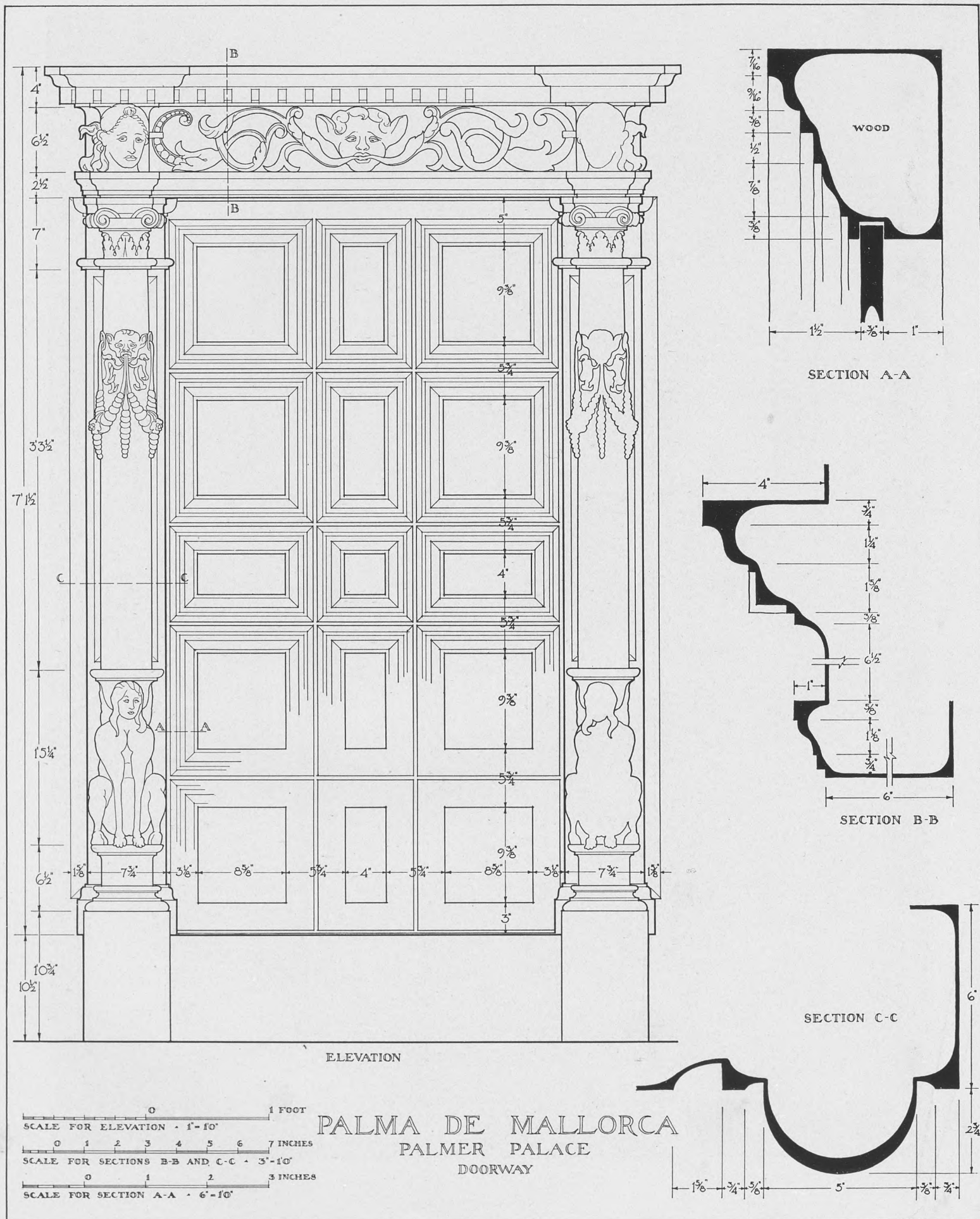






PALMA DE MALLORCA
PALMER PALACE
DOORWAY

A SMALL SERVICE DOORWAY IN THE ENTRANCE VESTIBULE. THE PALACE DATES FROM THE SIXTEENTH CENTURY



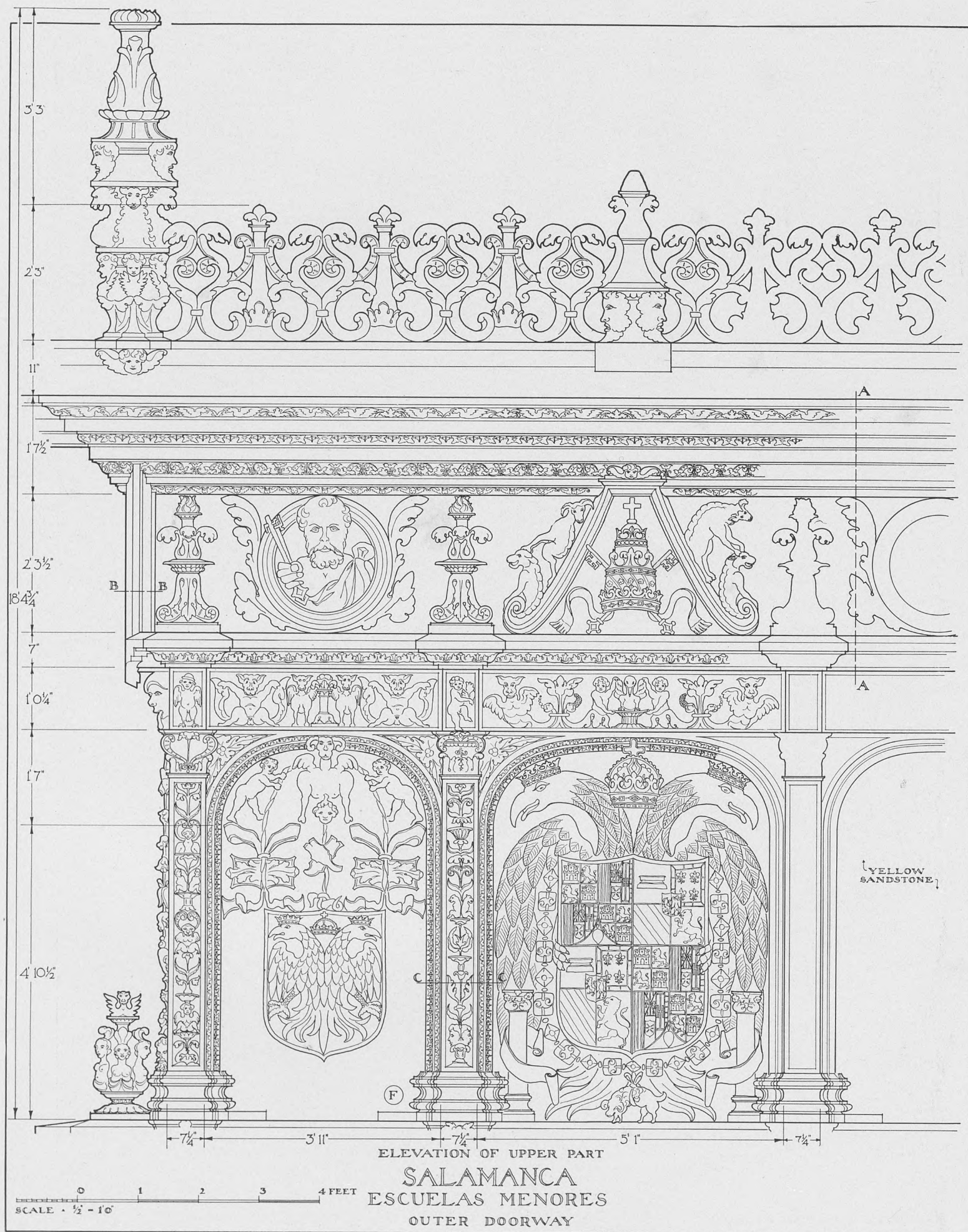


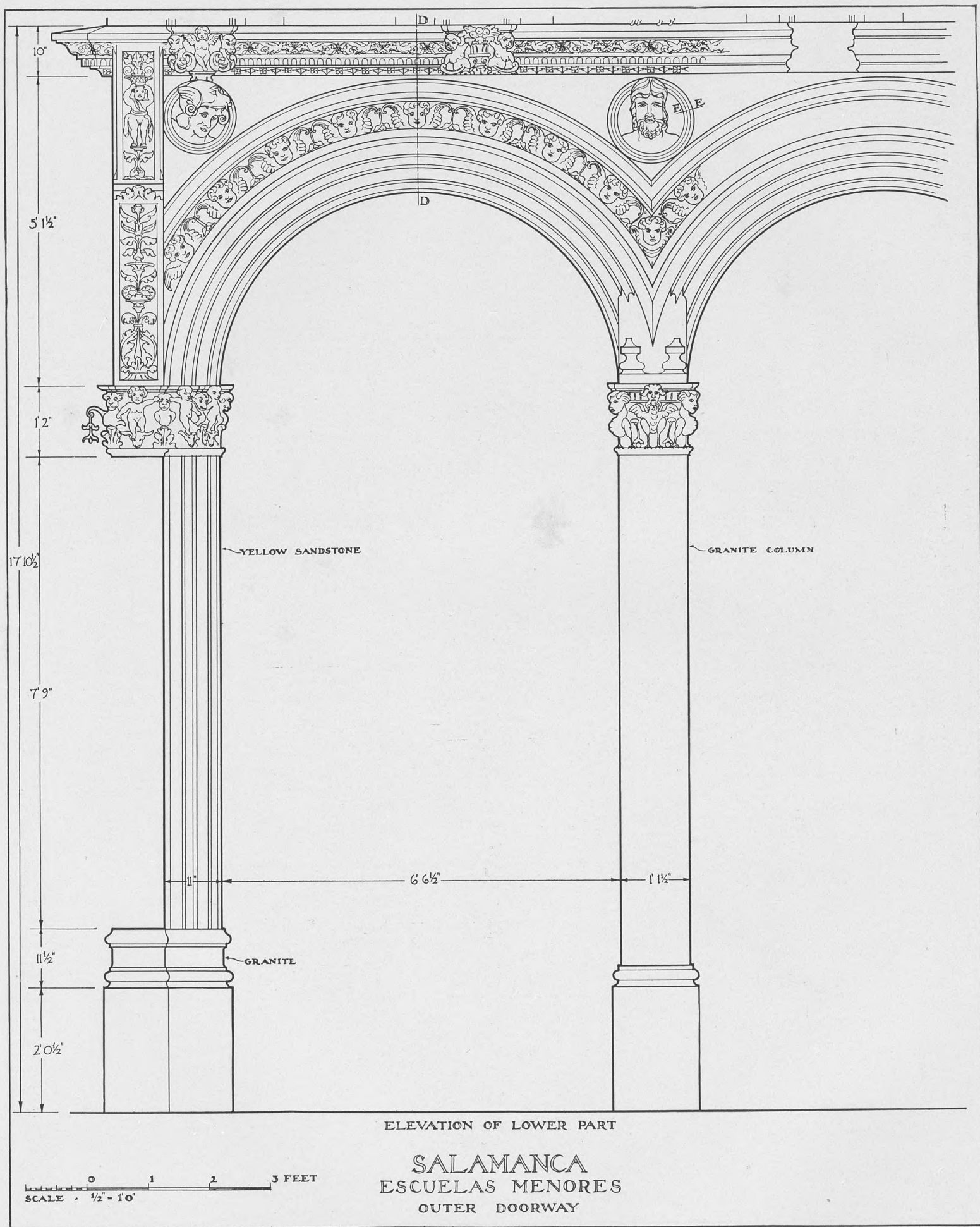
SALAMANCA
ESCUELAS MENORES
OUTER DOORWAY

THE ESCUELAS MENORES OR SECONDARY SCHOOLS OF SALAMANCA ARE LOCATED ON A SMALL SQUARE OPPOSITE THE MAIN ENTRANCE TO THE UNIVERSITY. THEY WERE FINISHED ABOUT 1533; THE ARCHITECT IS NOT KNOWN. THE GOTHIC TRADITION PERSISTS IN MOLDINGS AND CRESTING. THE INNER DOORWAY, PRESENTED IN DETAIL ON PLATES 103 TO 107, MAY BE SEEN THROUGH THE ARCHWAY. BOTH DOORWAYS ARE CONSTRUCTED OF THE BEAUTIFUL SALAMANCA SANDSTONE, GOLDEN-YELLOW WEATHERING TO RED; THE CENTER COLUMN SUPPORTING THE ARCH IS OF GRANITE.

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

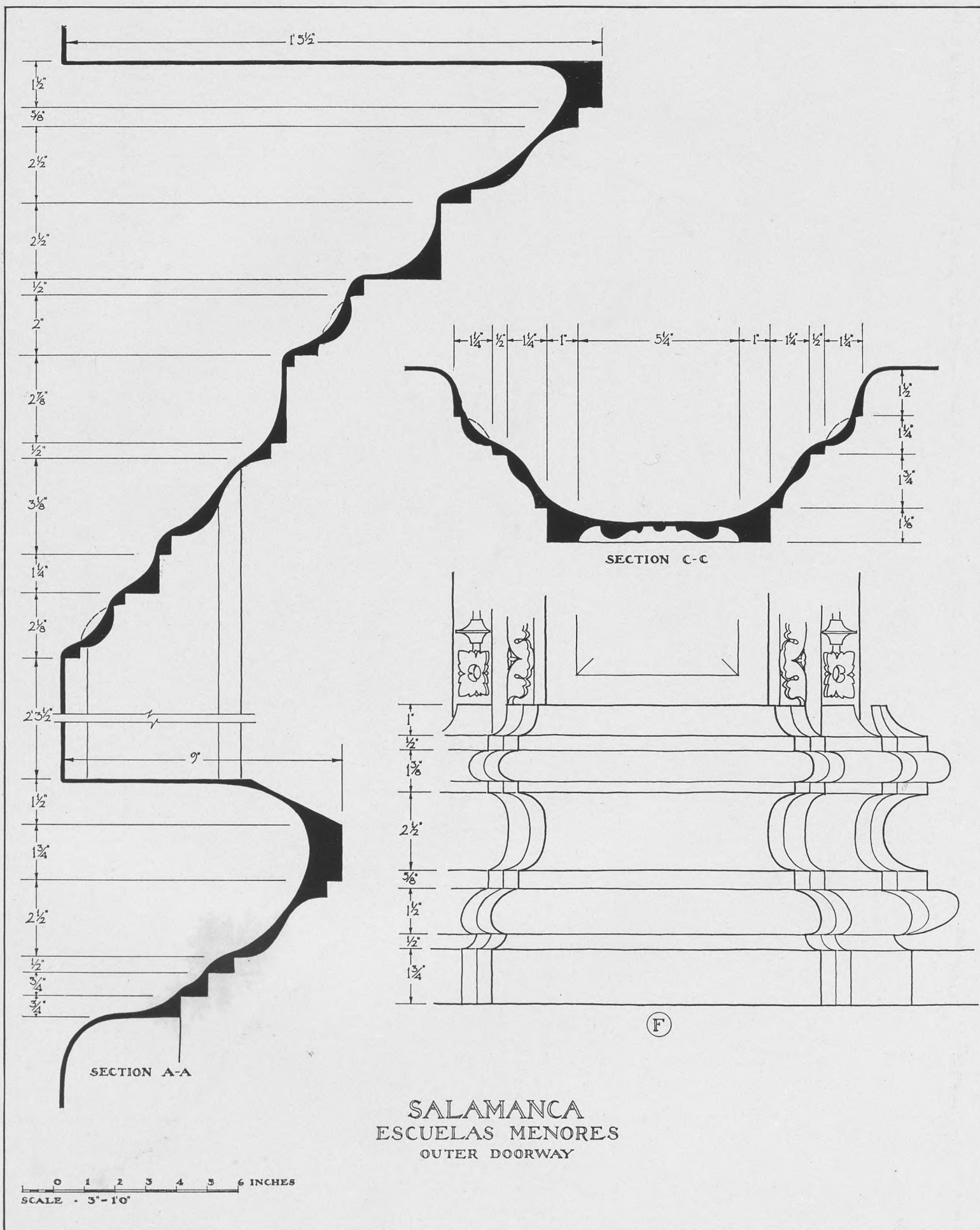
PLATE 99

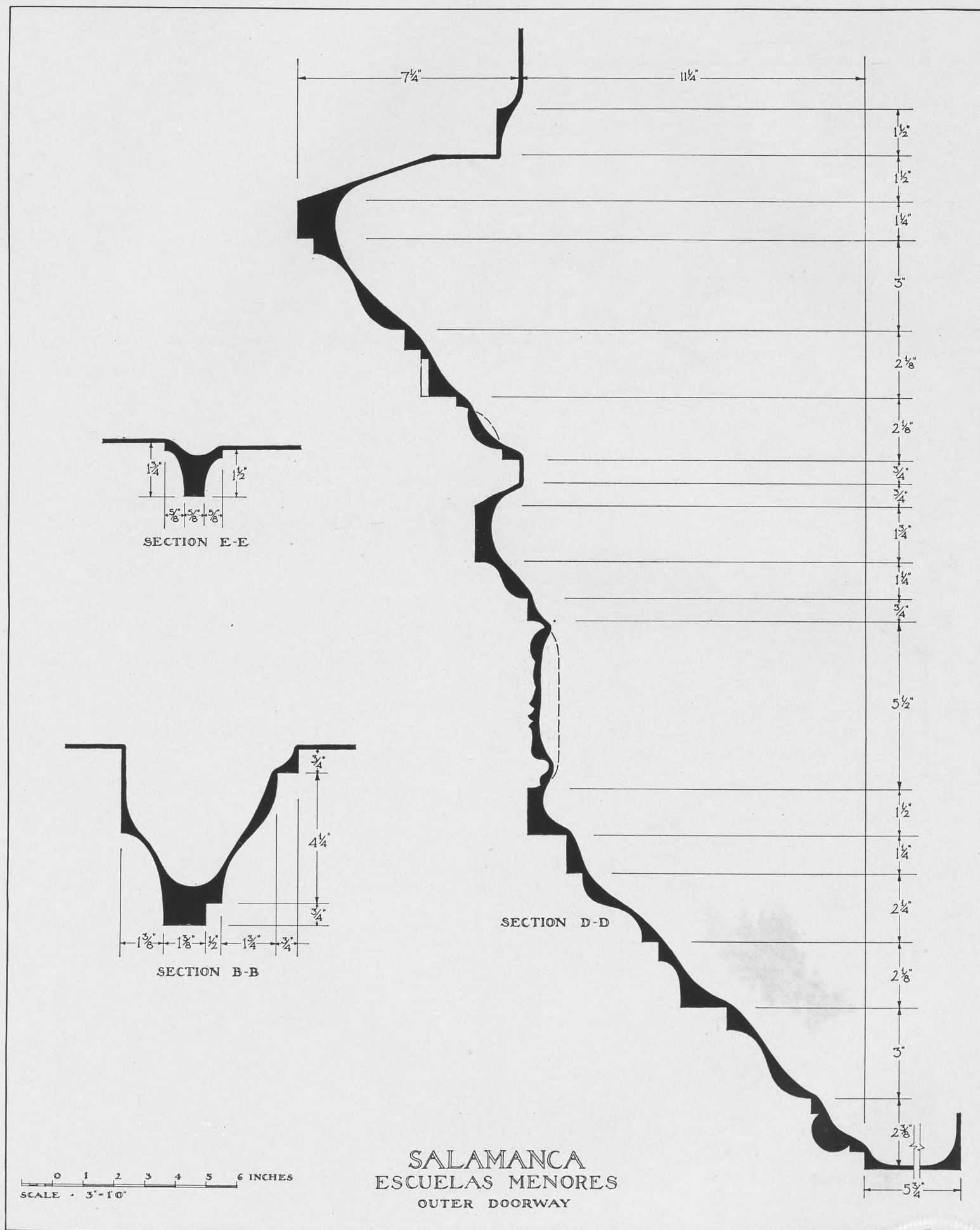




ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 101

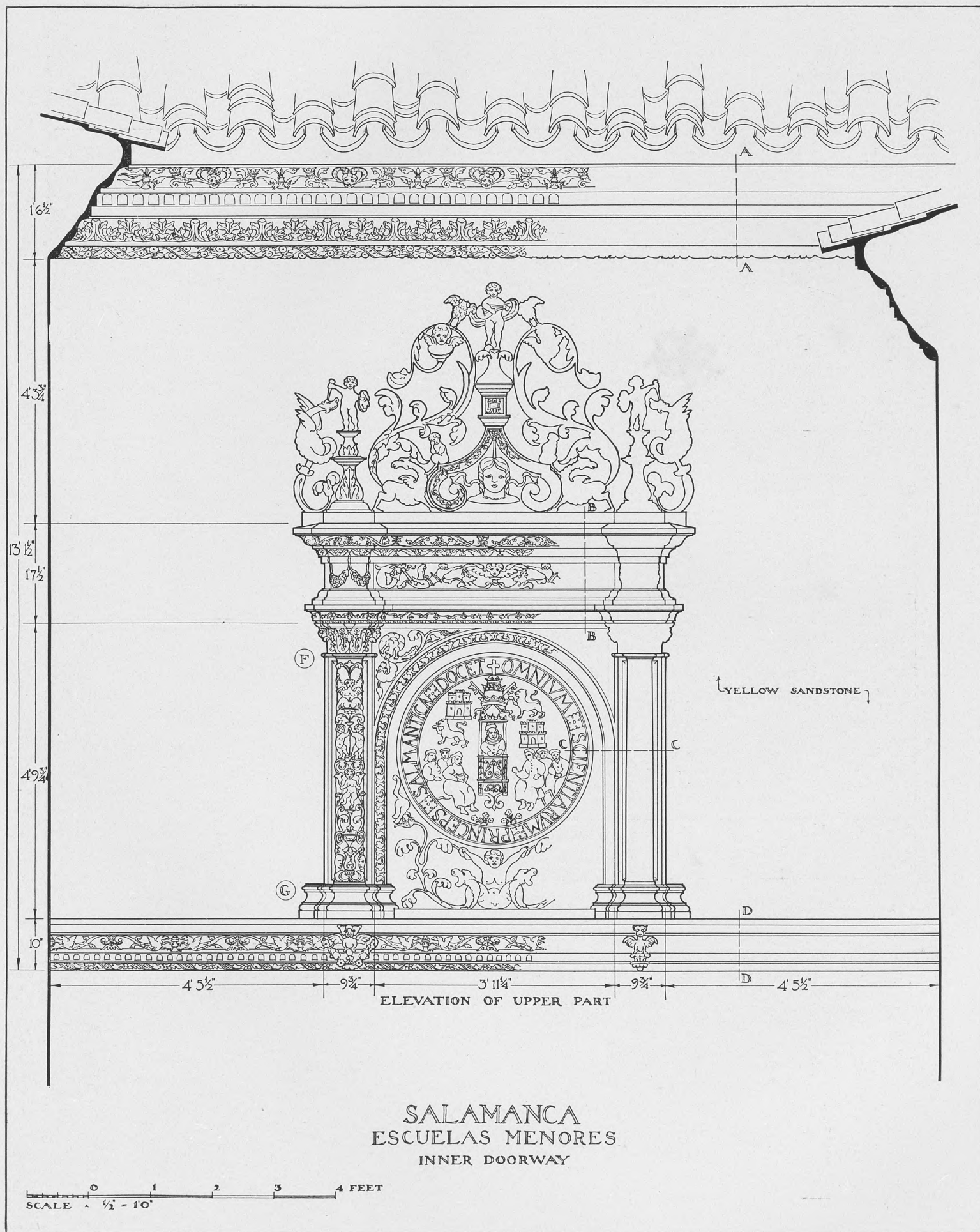






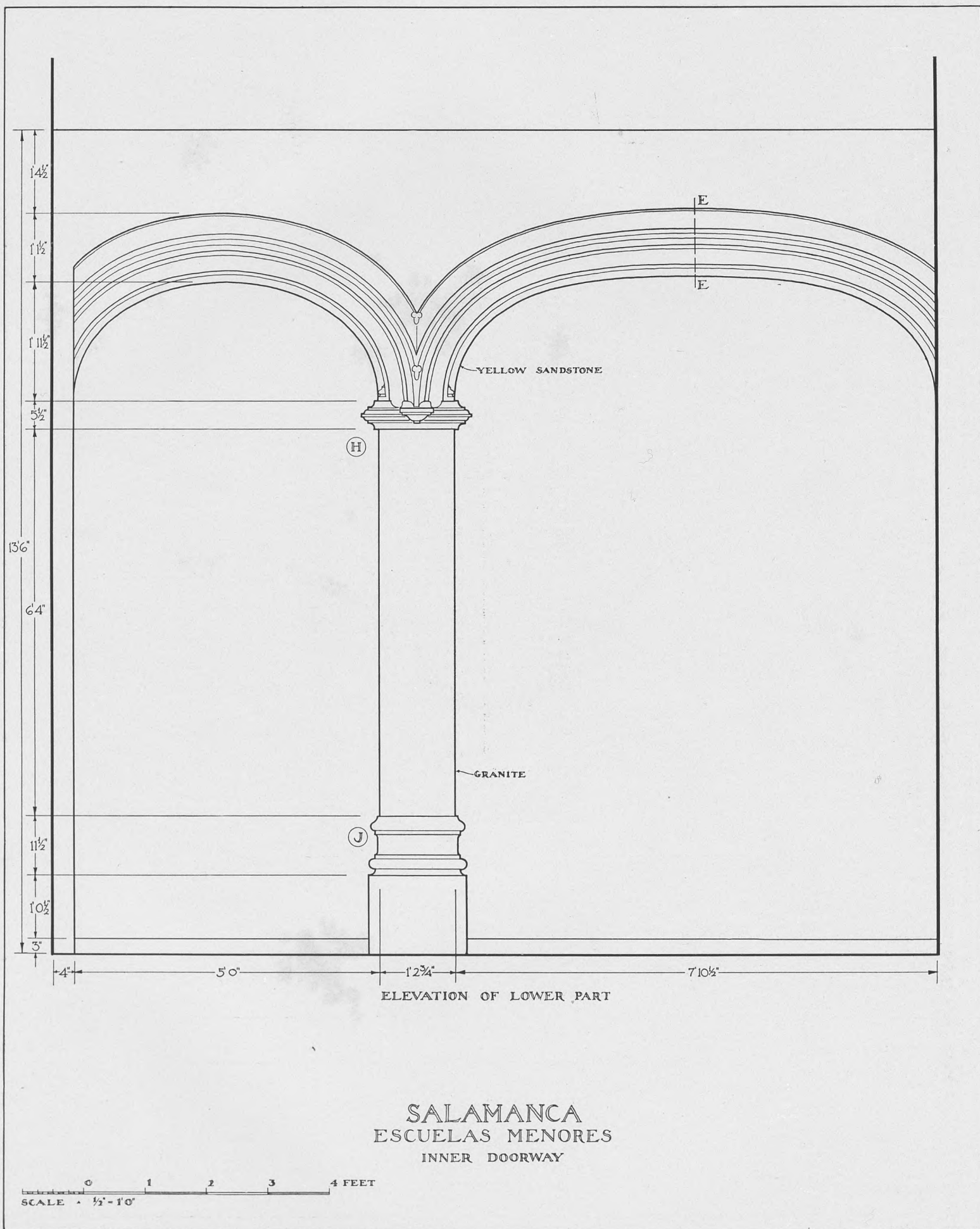
SALAMANCA
ESCUELAS MENORES
INNER DOORWAY

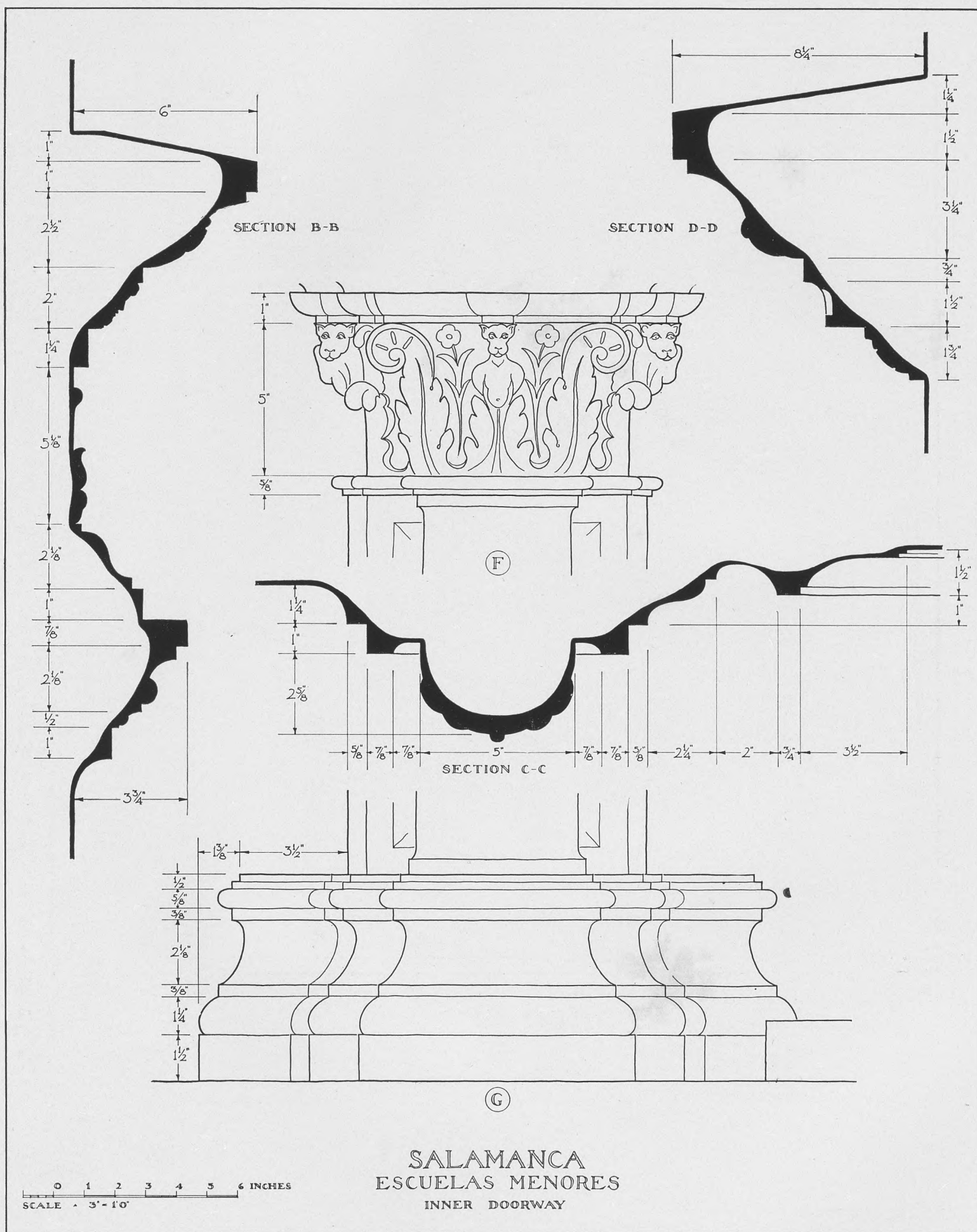


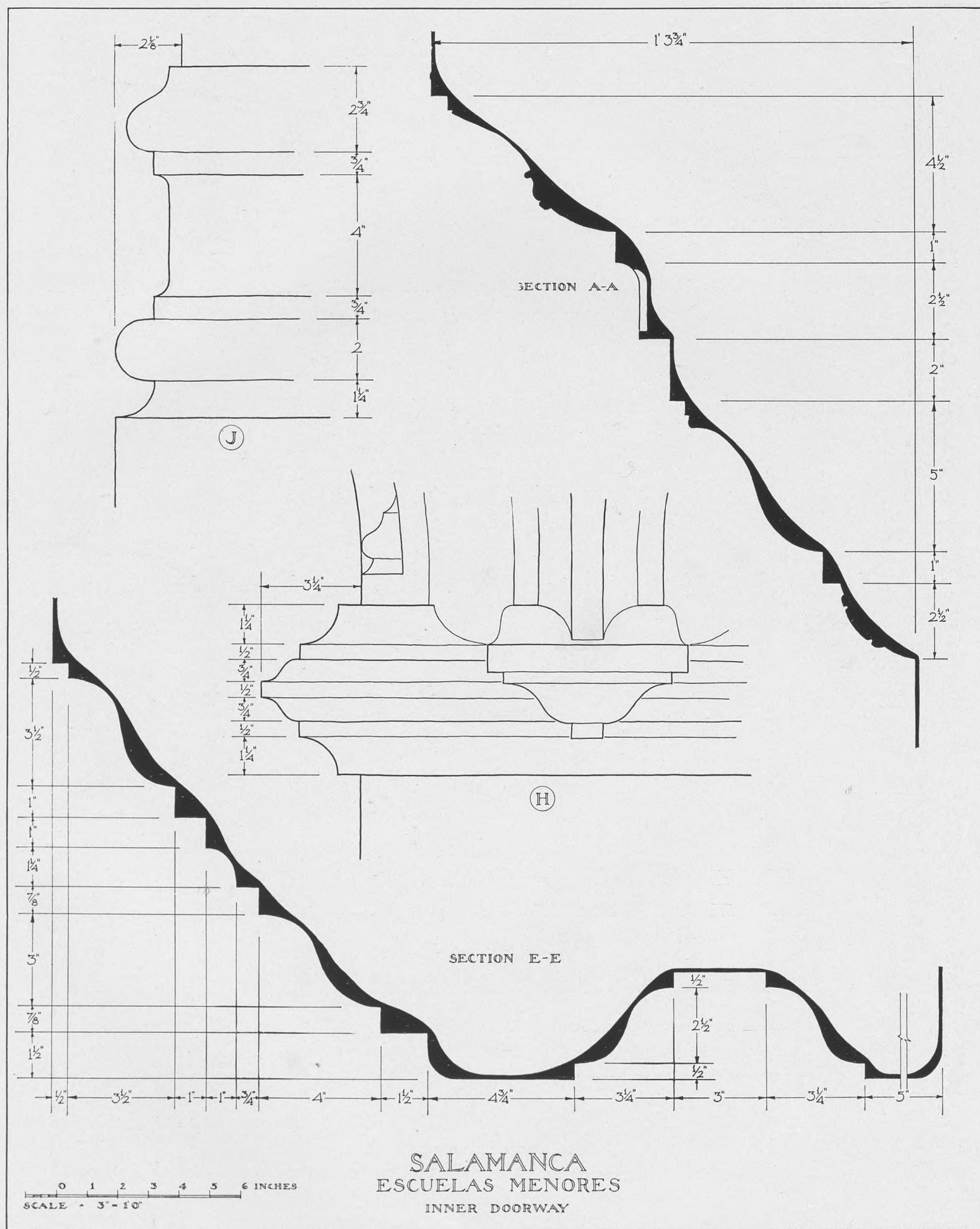


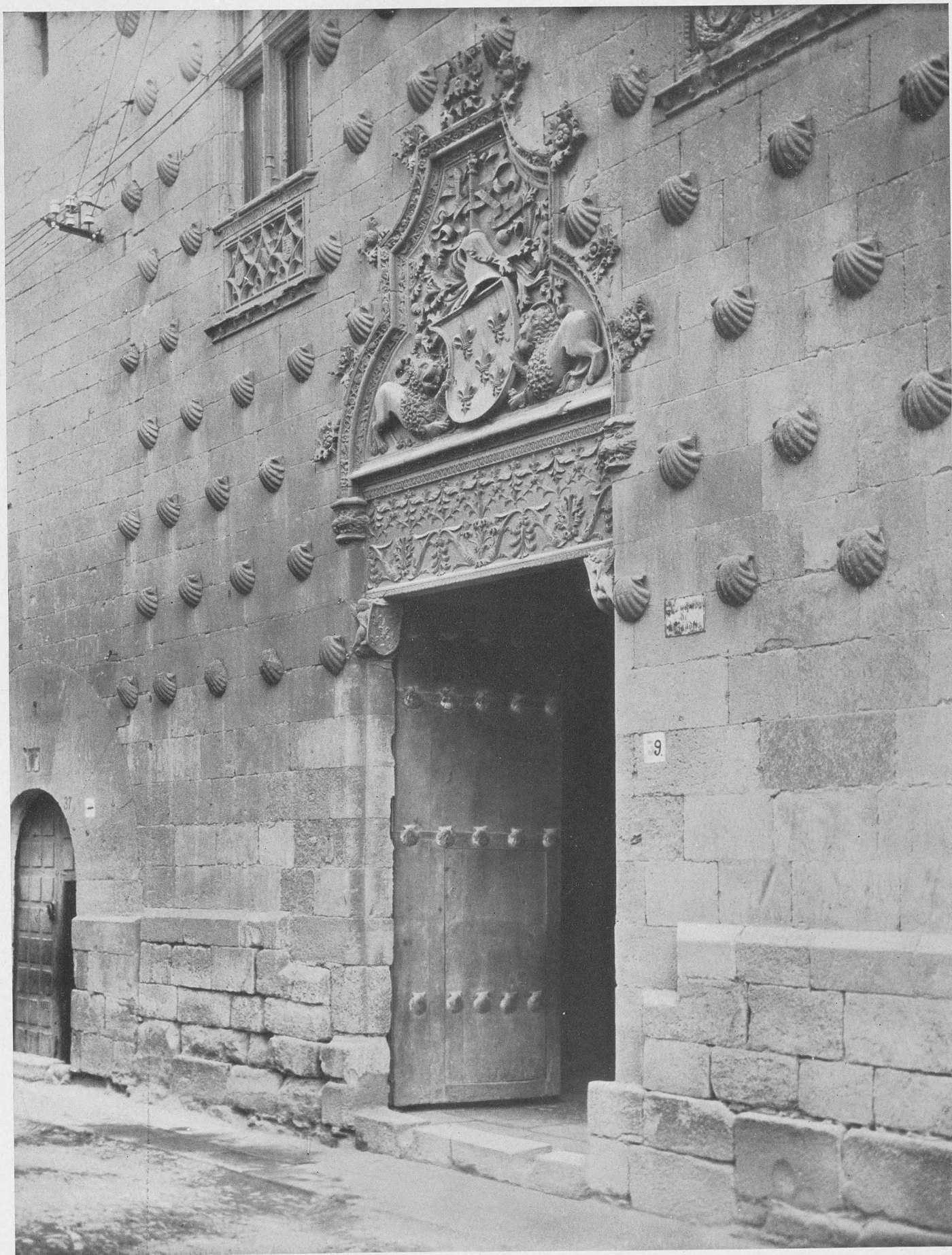
ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 105



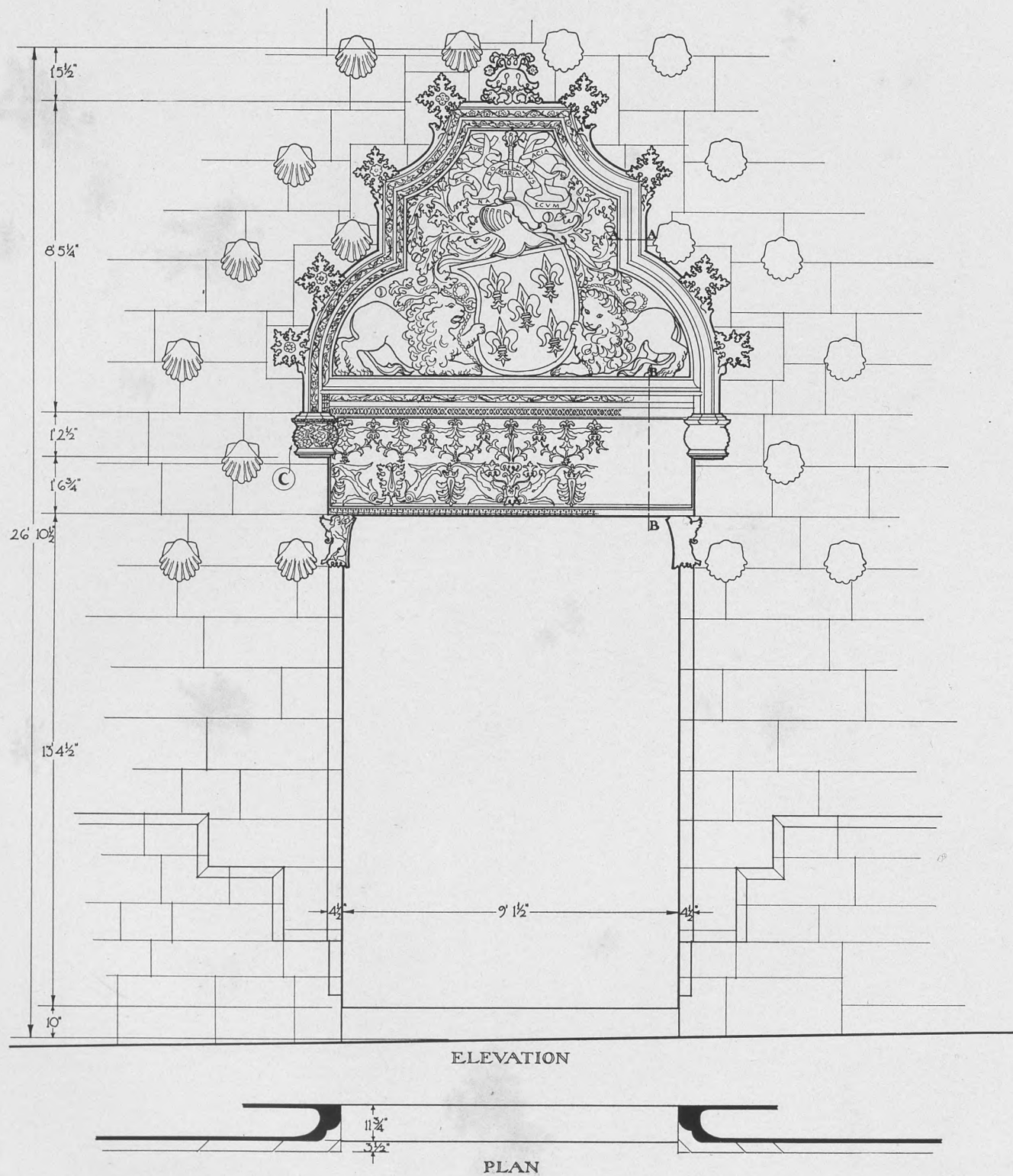






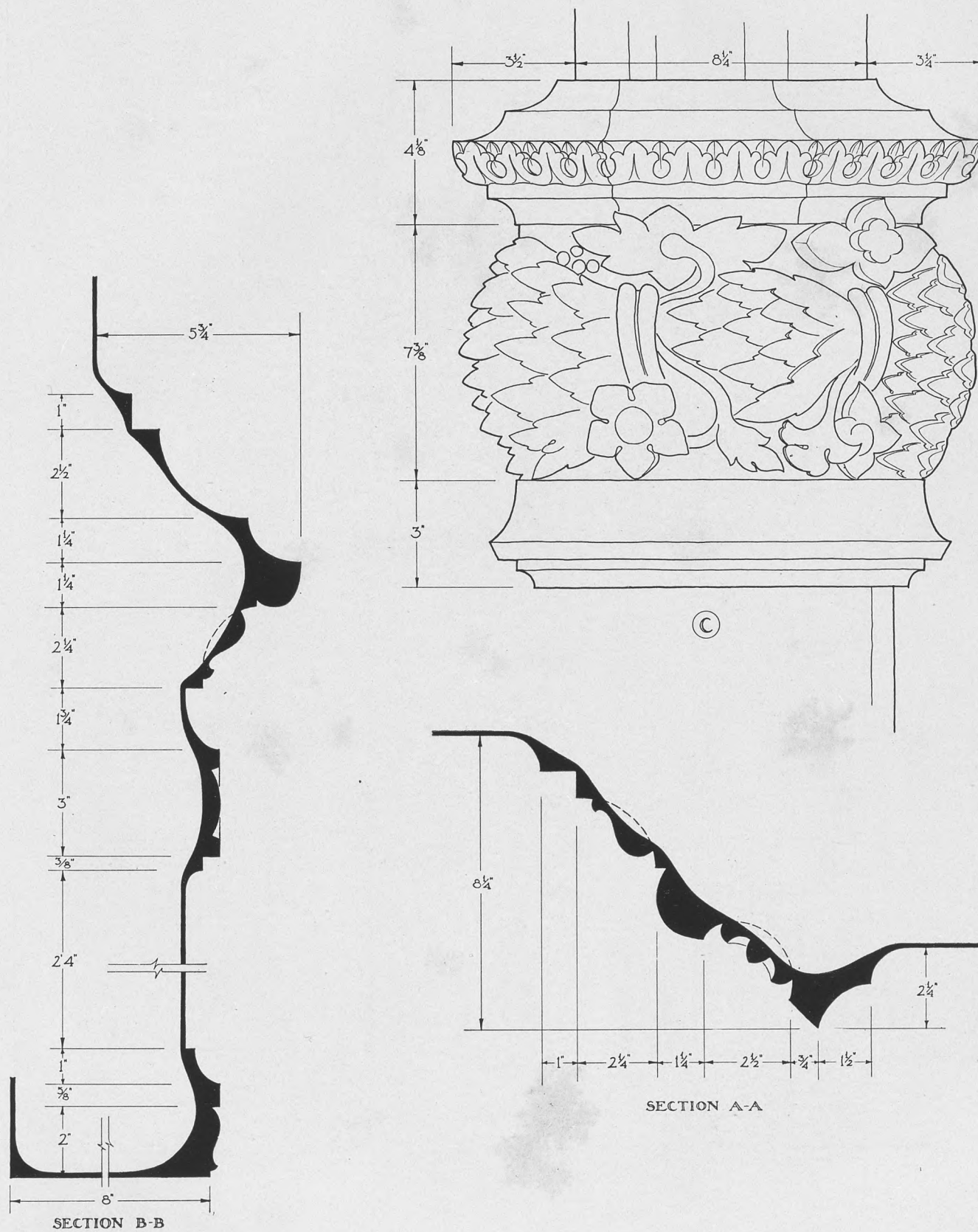
SALAMANCA
CASA DE LAS CONCHAS
DOORWAY

THE HOUSE OF THE SHELLS, BUILT ABOUT 1512, IS AN EXAMPLE OF THE TRANSITION FROM GOTHIC TO RENAISSANCE ARCHITECTURE, WITH THE FORMER STILL PREDOMINATING. THE MATERIAL IS YELLOW SANDSTONE. THE STONE SHELLS, WHOSE PRESENCE HAS NEVER BEEN SATISFACTORILY EXPLAINED, ARE CARVED SEPARATELY AND APPLIED TO THE FACE OF THE BUILDING. THE PATIO OF THIS HOUSE IS ILLUSTRATED ON PLATES 29 TO 33 AND TWO IRON REJAS ON PLATES 71 TO 75.



0 1 2 3 4 5 6 FEET
SCALE - 1/4" = 10"

SALAMANCA
CASA DE LAS CONCHAS
DOORWAY



SALAMANCA
CASA DE LAS CONCHAS
DOORWAY

0 1 2 3 4 5 6 7 8 INCHES
SCALE = 3" = 10"

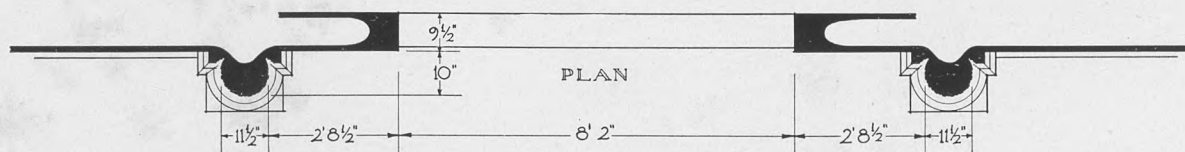
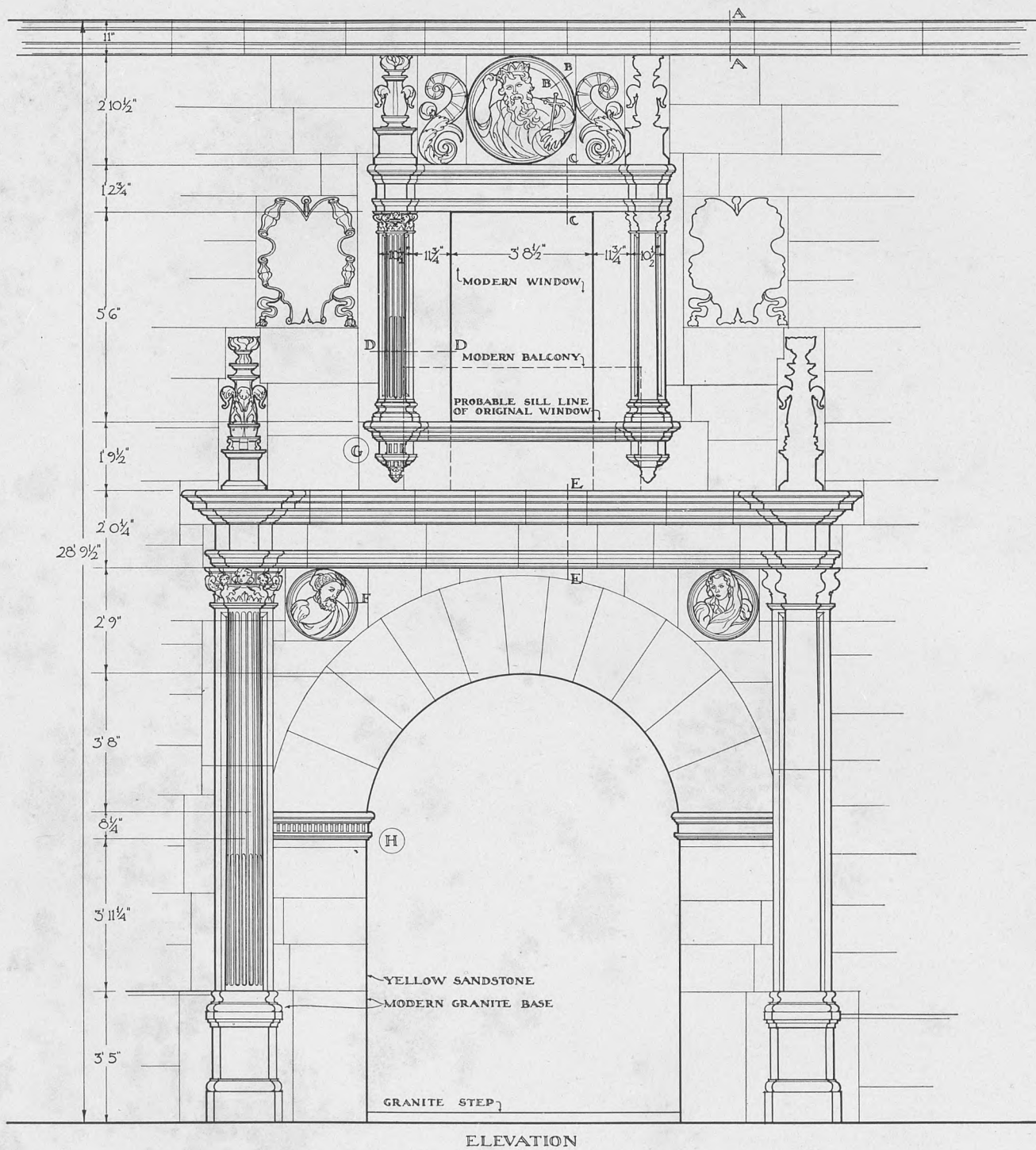
ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE III



SALAMANCA
PLAZUELA DE LA LIBERTAD
DOORWAY

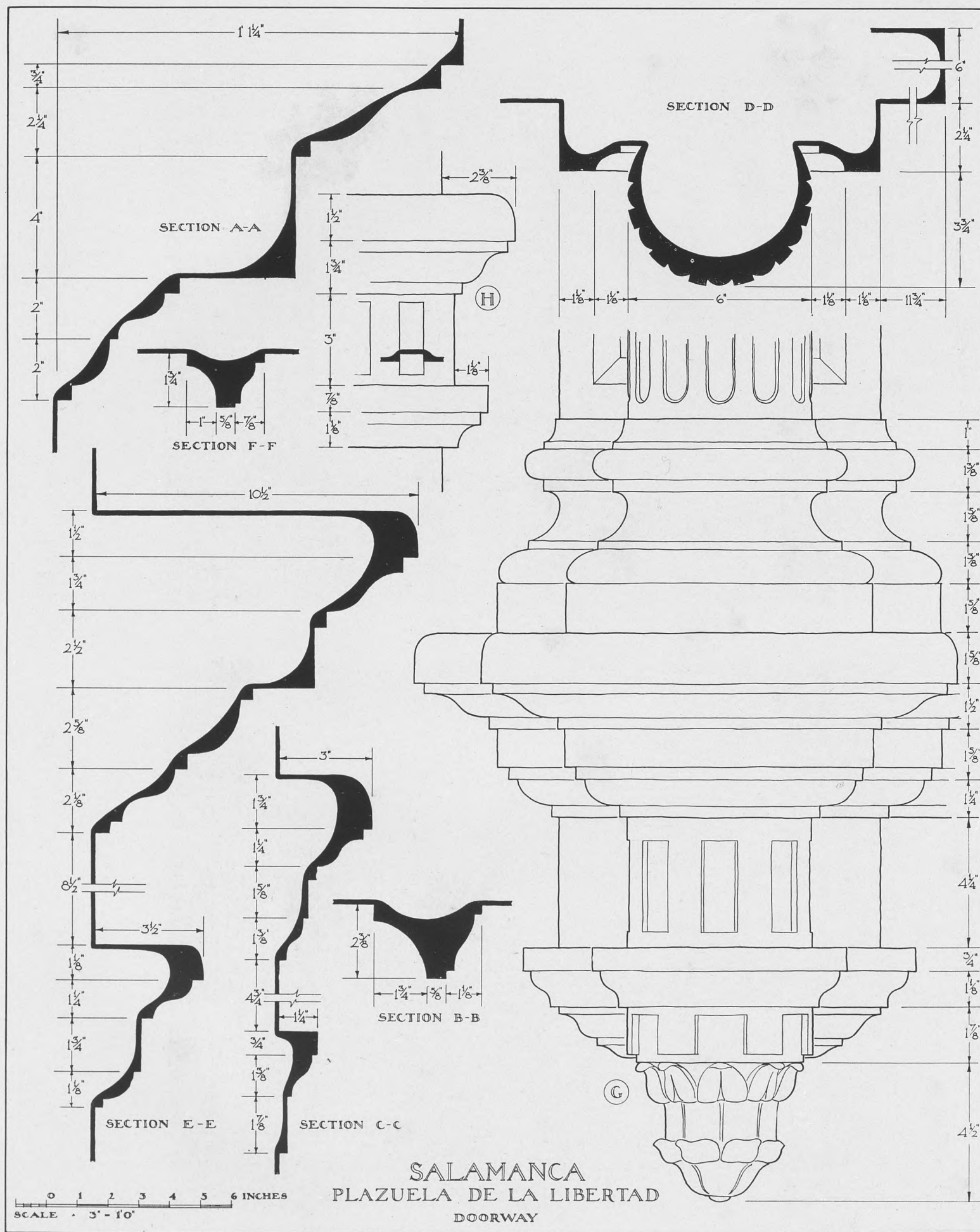
NUMEROUS SIXTEENTH CENTURY DOORWAYS OF THIS TYPE ARE TO BE FOUND IN SALAMANCA. THE GRANITE BASE AND THE VERY INADEQUATE IRON BALCONY ARE MODERN, AND THE WINDOW OPENING HAS BEEN CUT DOWN THROUGH ITS ORIGINAL SILL-LINE TO THE FLOOR OF THE BALCONY.
THE BUILDING IS OF YELLOW SANDSTONE.

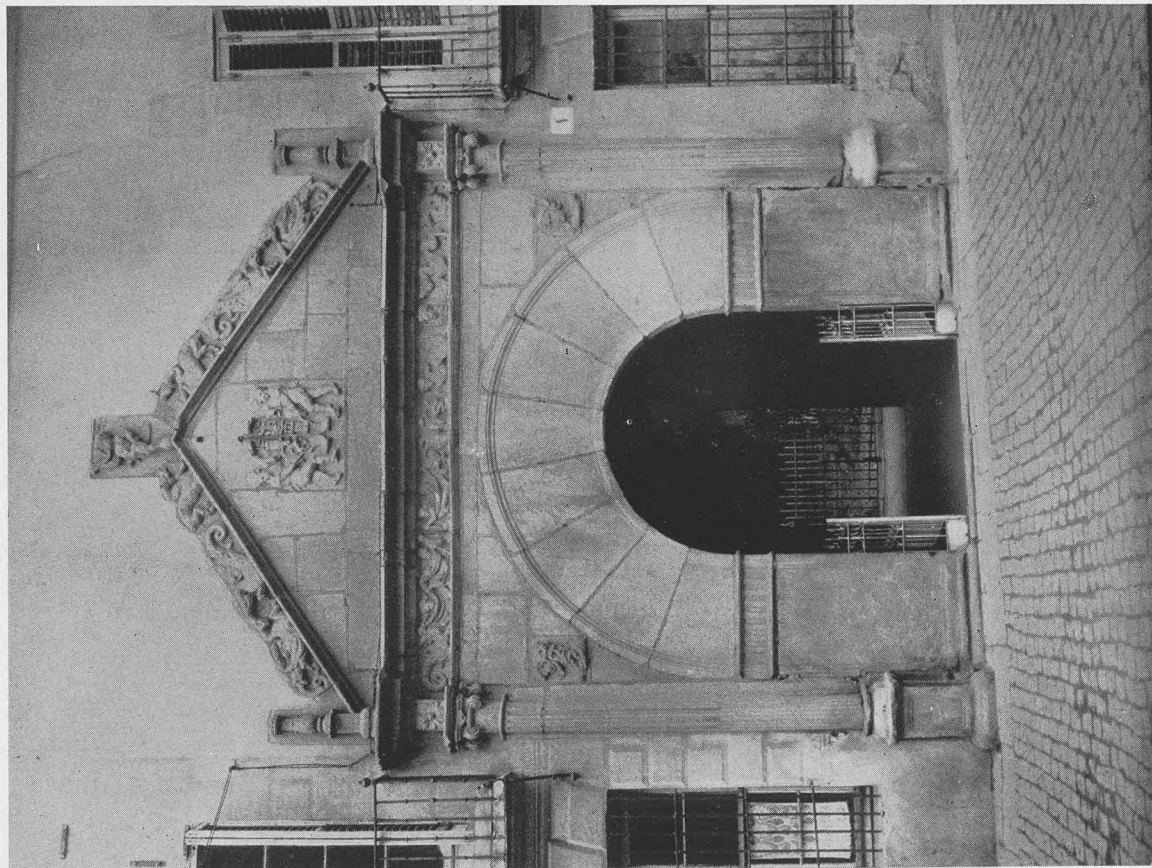


SALAMANCA
PLAZUELA DE LA LIBERTAD
DOORWAY

0 1 2 3 4 5 6 FEET
SCALE - 1/4" = 1' 0"

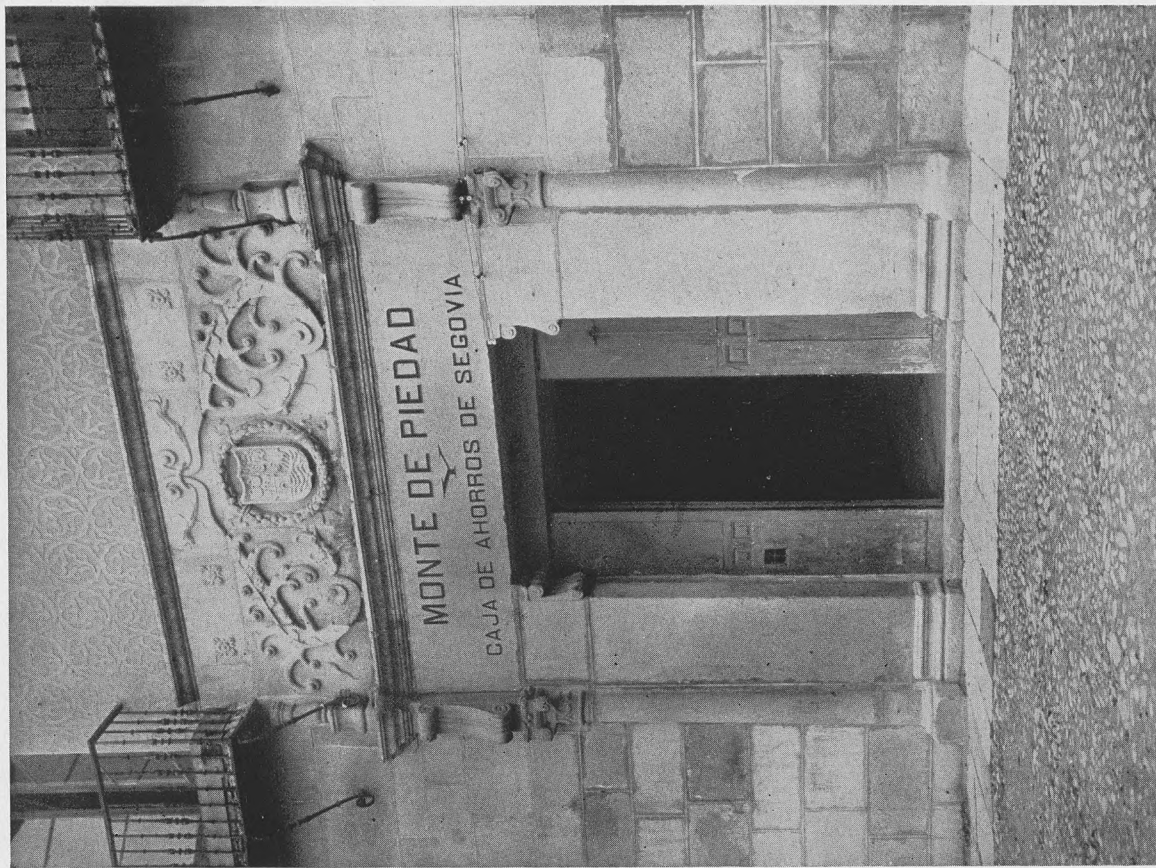
PLATE 113





SEGOVIA
AUDIENCIA
DOORWAY

THIS TYPE OF GRANITE DOORWAY IS FOUND PRINCIPALLY IN THE MOUNTAINOUS COUNTRY AROUND SEGOVIA AND ÁVILA. THE LIGHT CORNICE ENCLOSING THE PEDIMENT IS CURIOUSLY OUT OF SCALE WITH THE HEAVY STRUCTURE BELOW. THE BUILDING WAS ORIGINALLY A PALACE OF THE DEL HIERRO FAMILY; IT DATES FROM THE MIDDLE OF THE SIXTEENTH CENTURY. IT IS NOW OCCUPIED BY THE AUDIENCIA OR LAW COURTS.



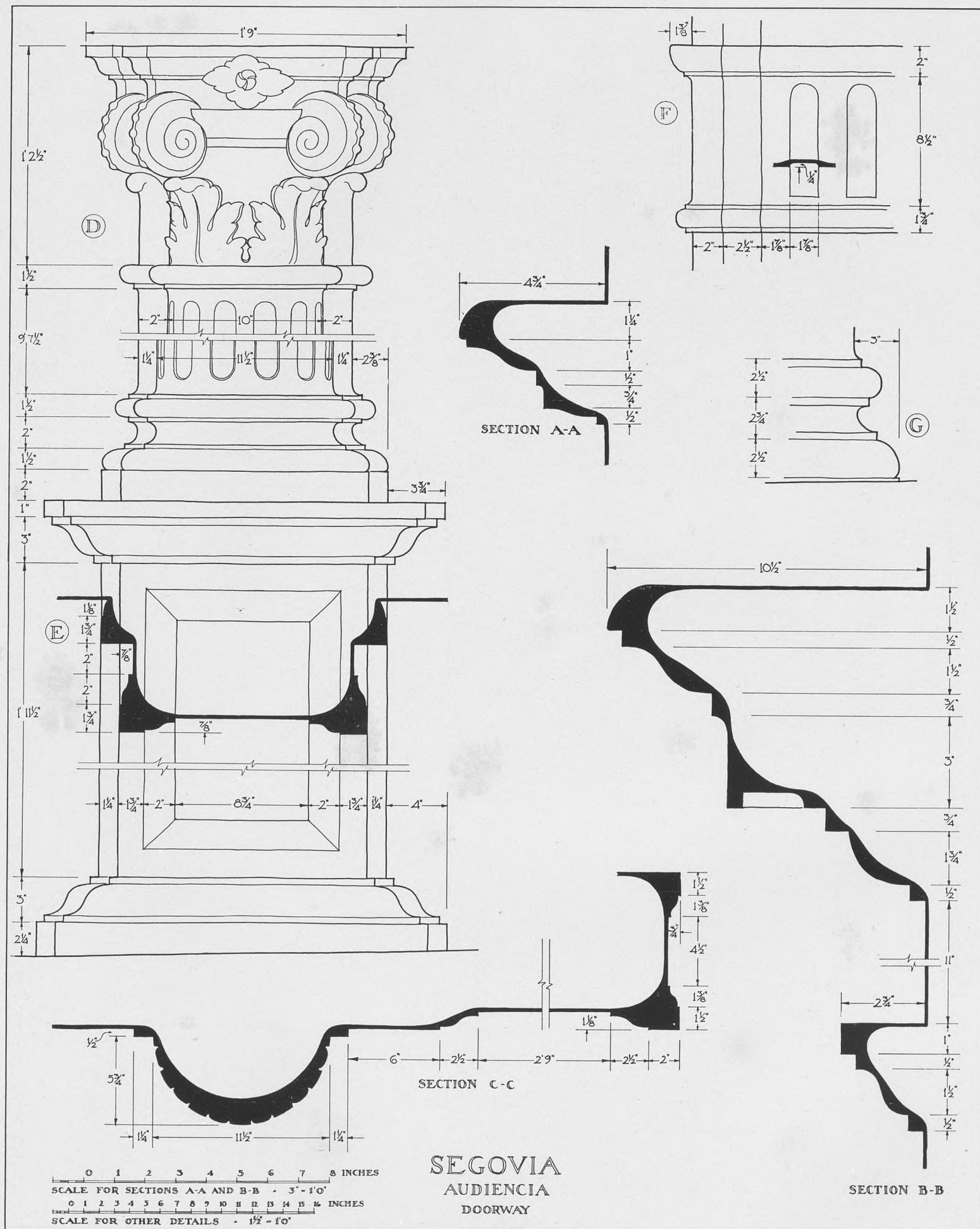
SEGOVIA
PLAZA DE SAN FACUNDO
DOORWAY

ANOTHER BLOCKY GRANITE DOORWAY OF A TYPE COMMONLY FOUND IN THE PROVINCES OF SEGOVIA, ÁVILA AND TOLEDO. THE HOUSE WAS ERECTED IN THE SECOND HALF OF THE SIXTEENTH CENTURY. IT IS NOW THE MUNICIPAL PAWNSHOP OF SEGOVIA. NOTE THE ENORMOUS SIZE OF THE GRANITE JAMBS AND LINTEL.

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

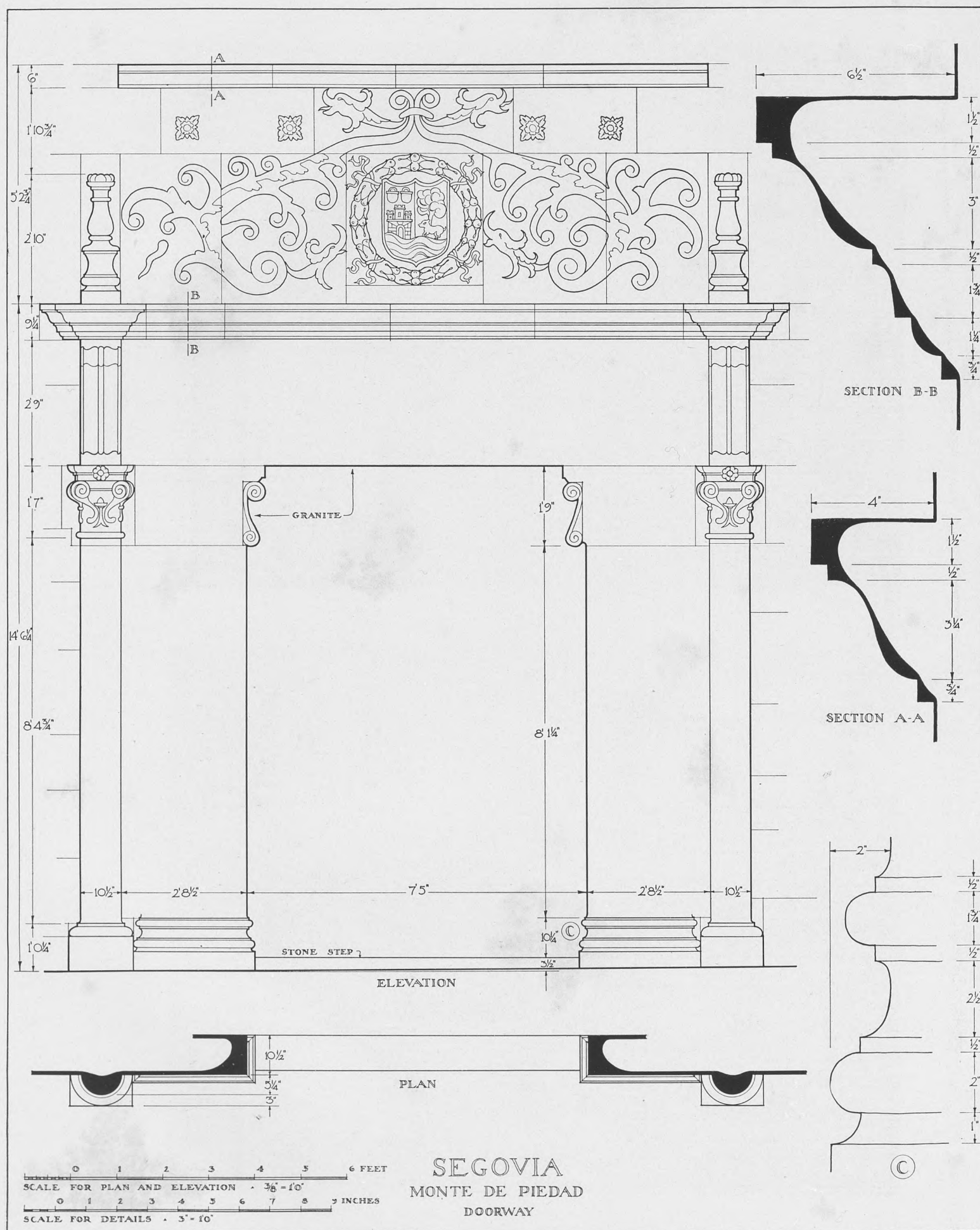
PLATE 115

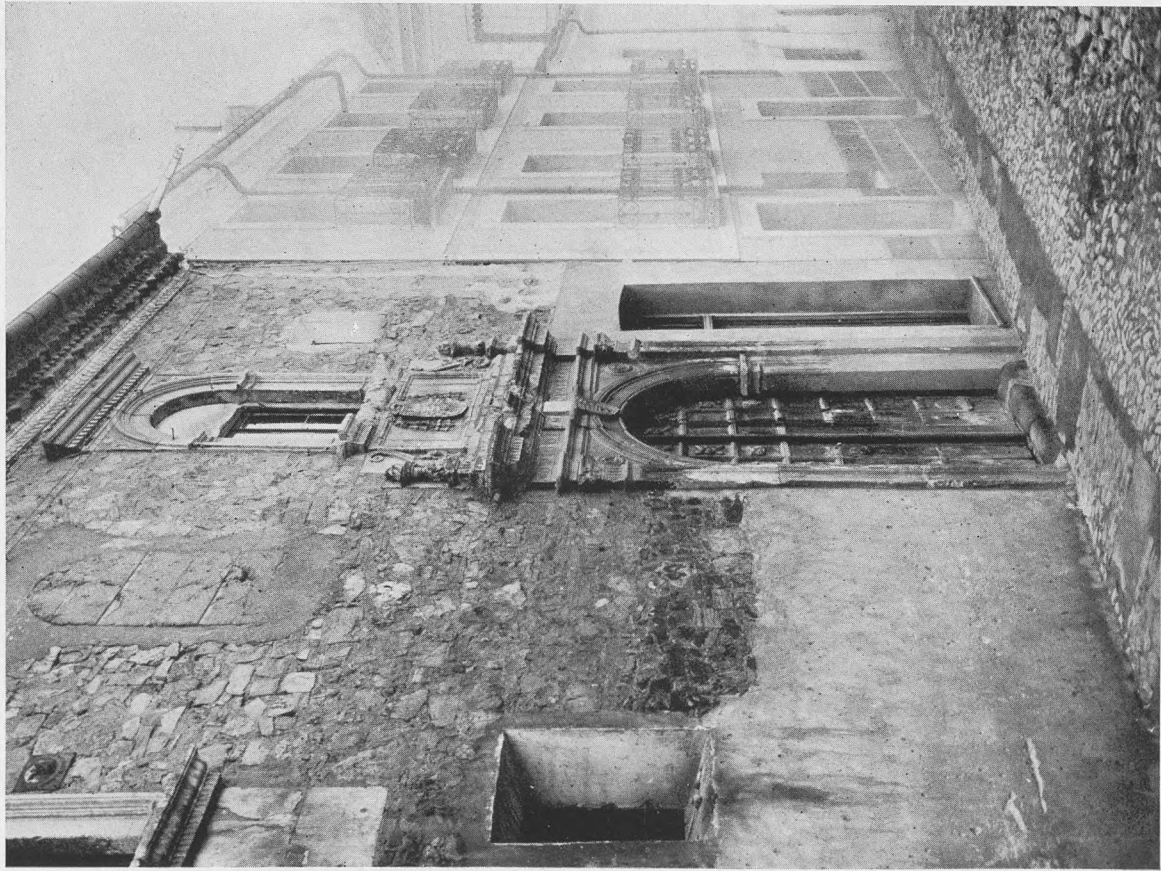




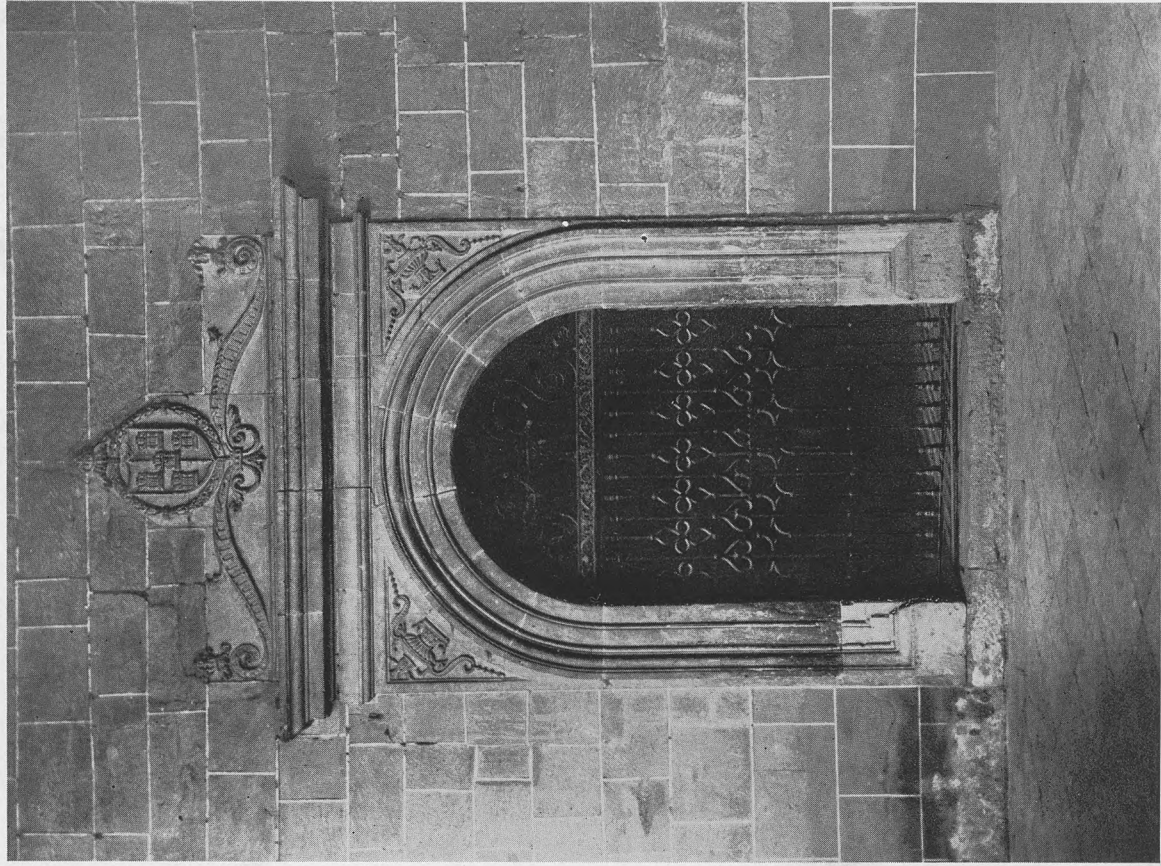
ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 117





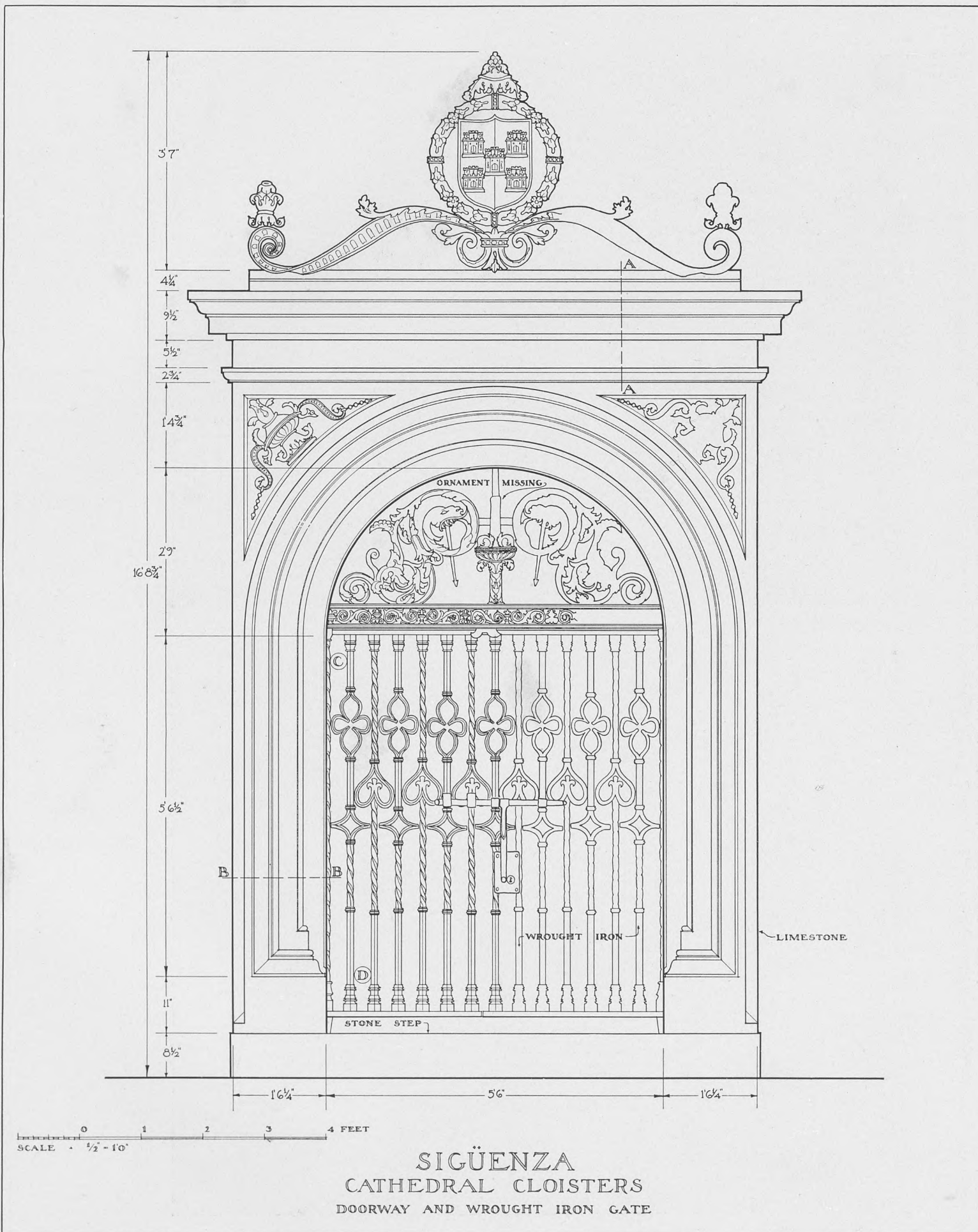
SIGÜENZA
CALLE DE LA YEDRA 2
DOORWAY

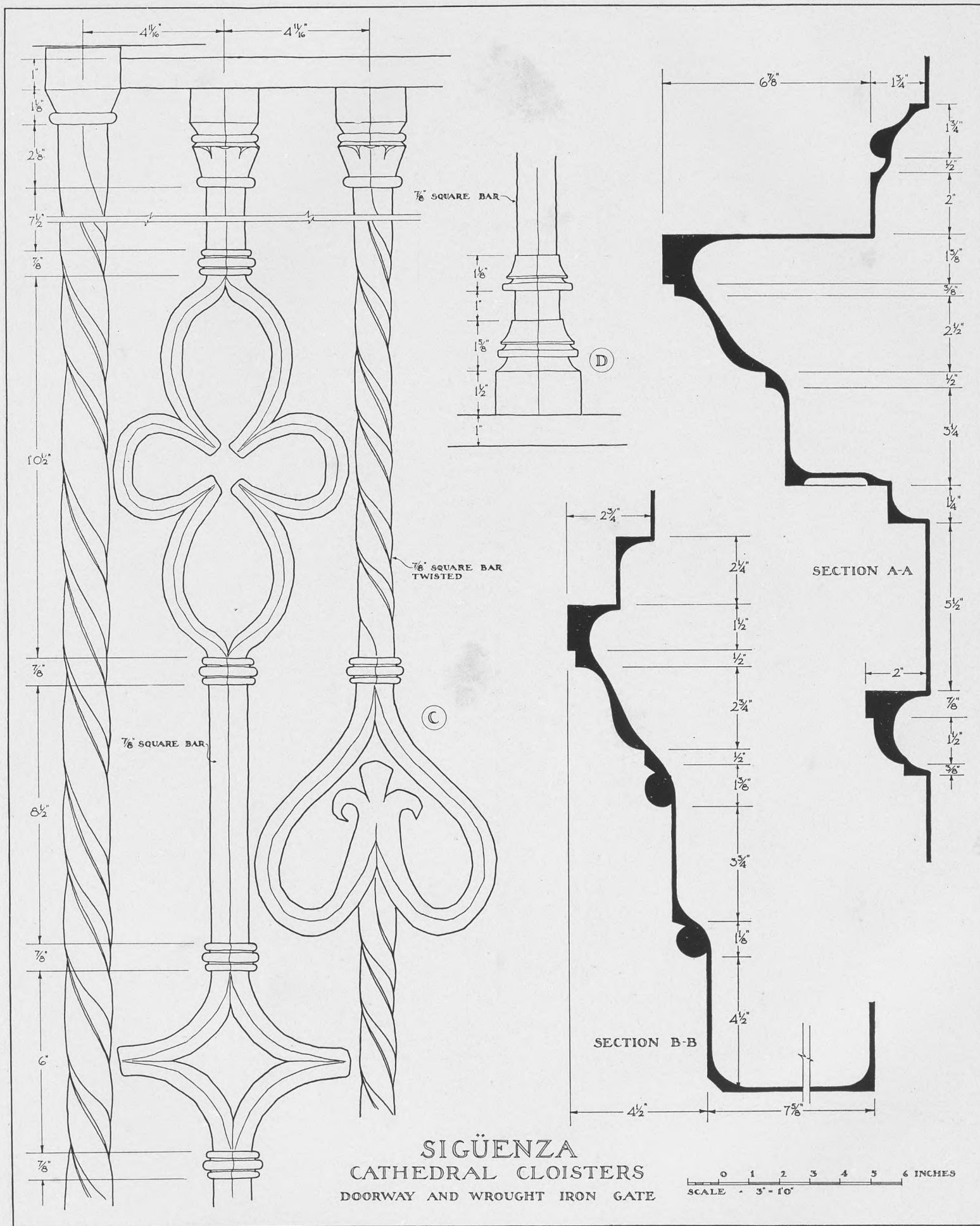


SIGÜENZA
CATHEDRAL CLOISTERS
DOORWAY AND WROUGHT IRON GATE

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 119





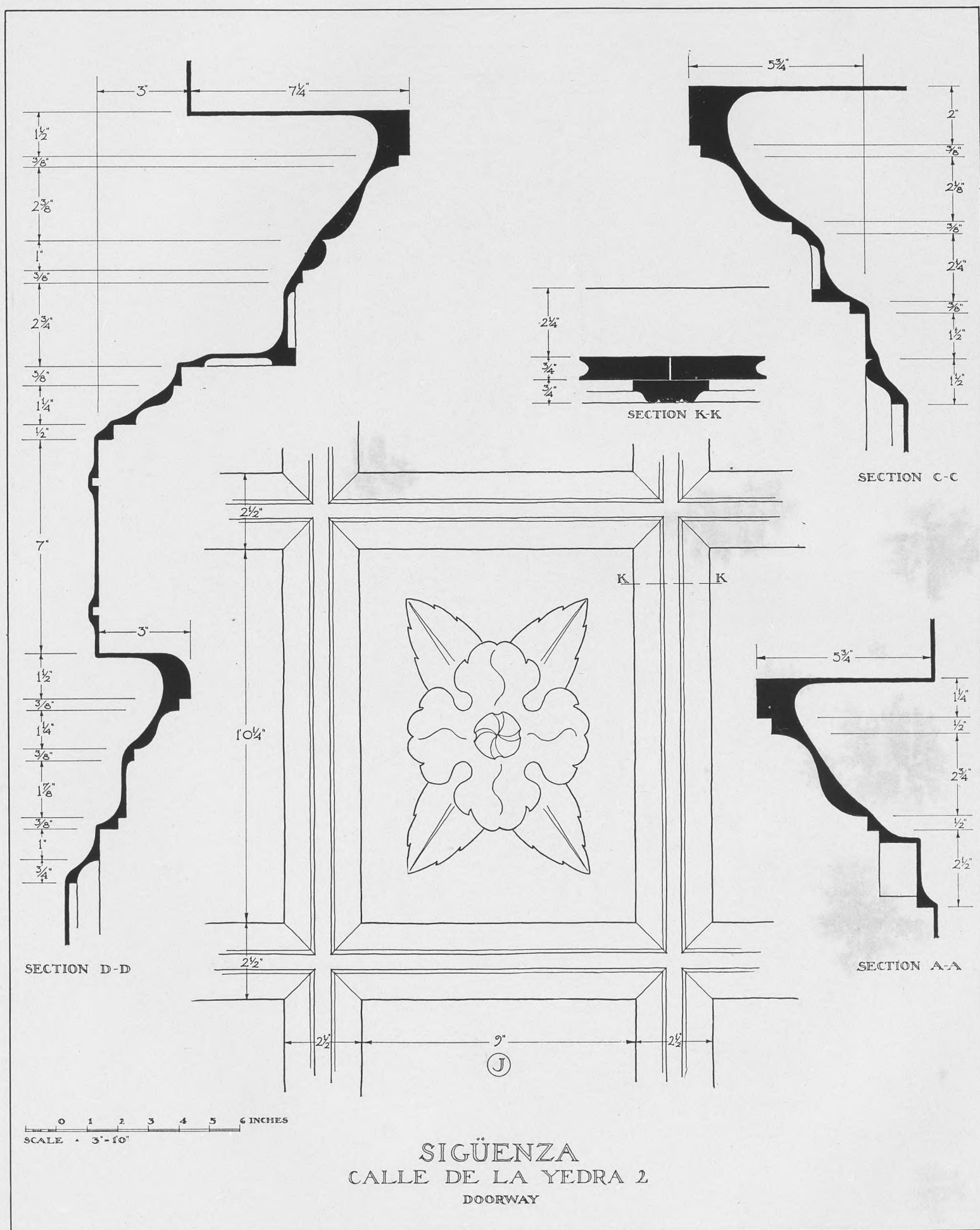
ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 121



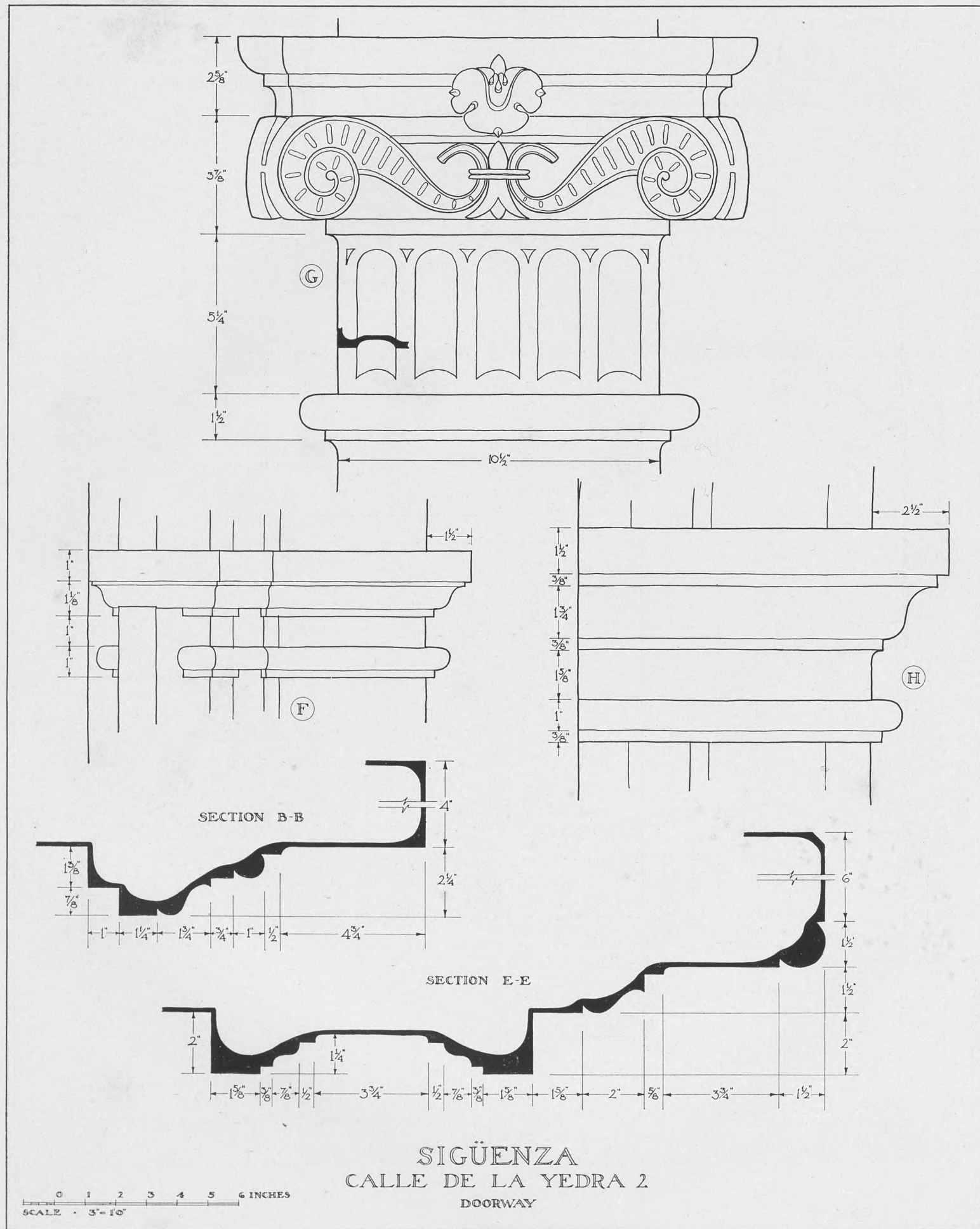
0 1 2 3 4 FEET
SCALE • 3/8" = 10'

SIGÜENZA
CALLE DE LA YEDRA 2
DOORWAY



ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 123

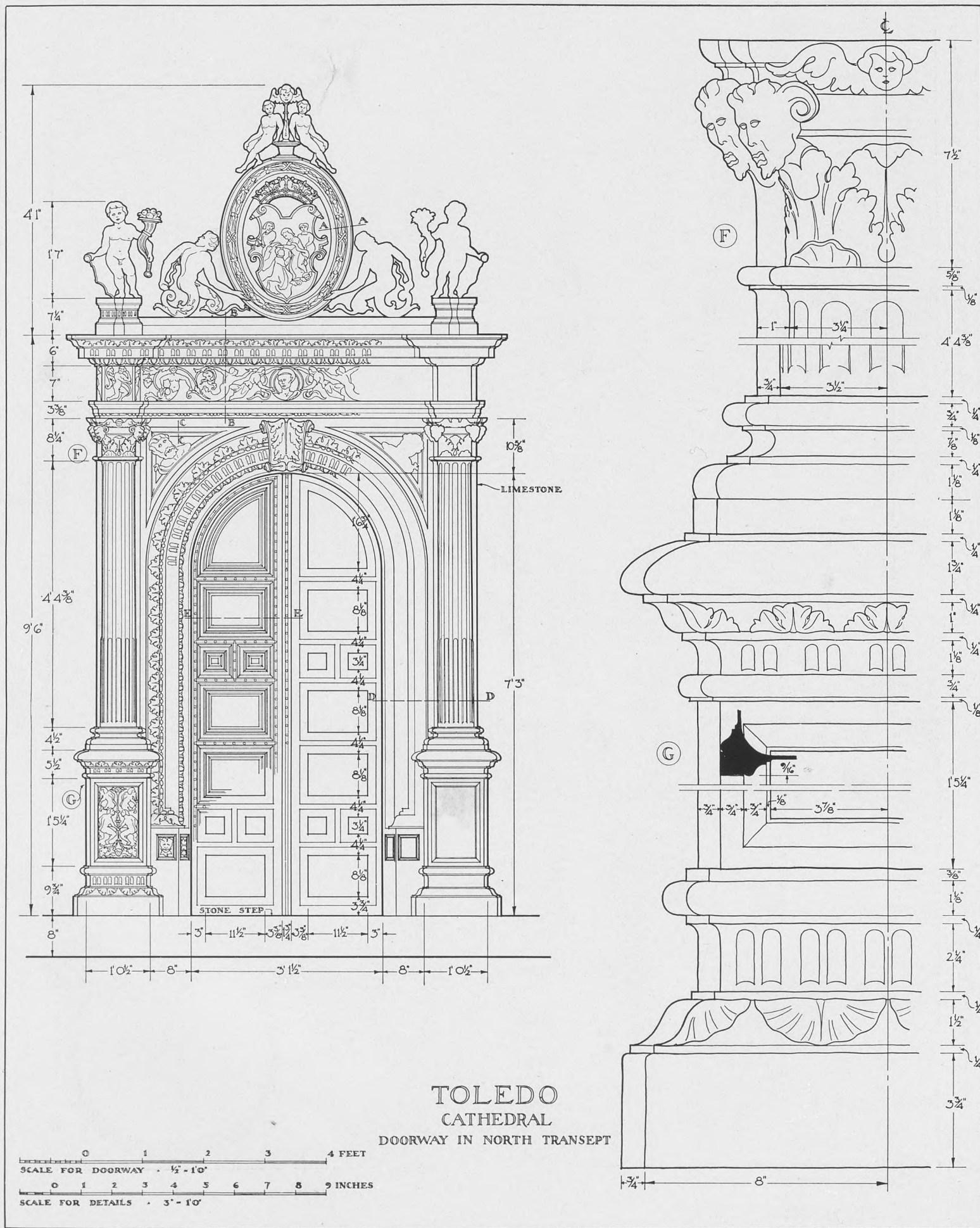


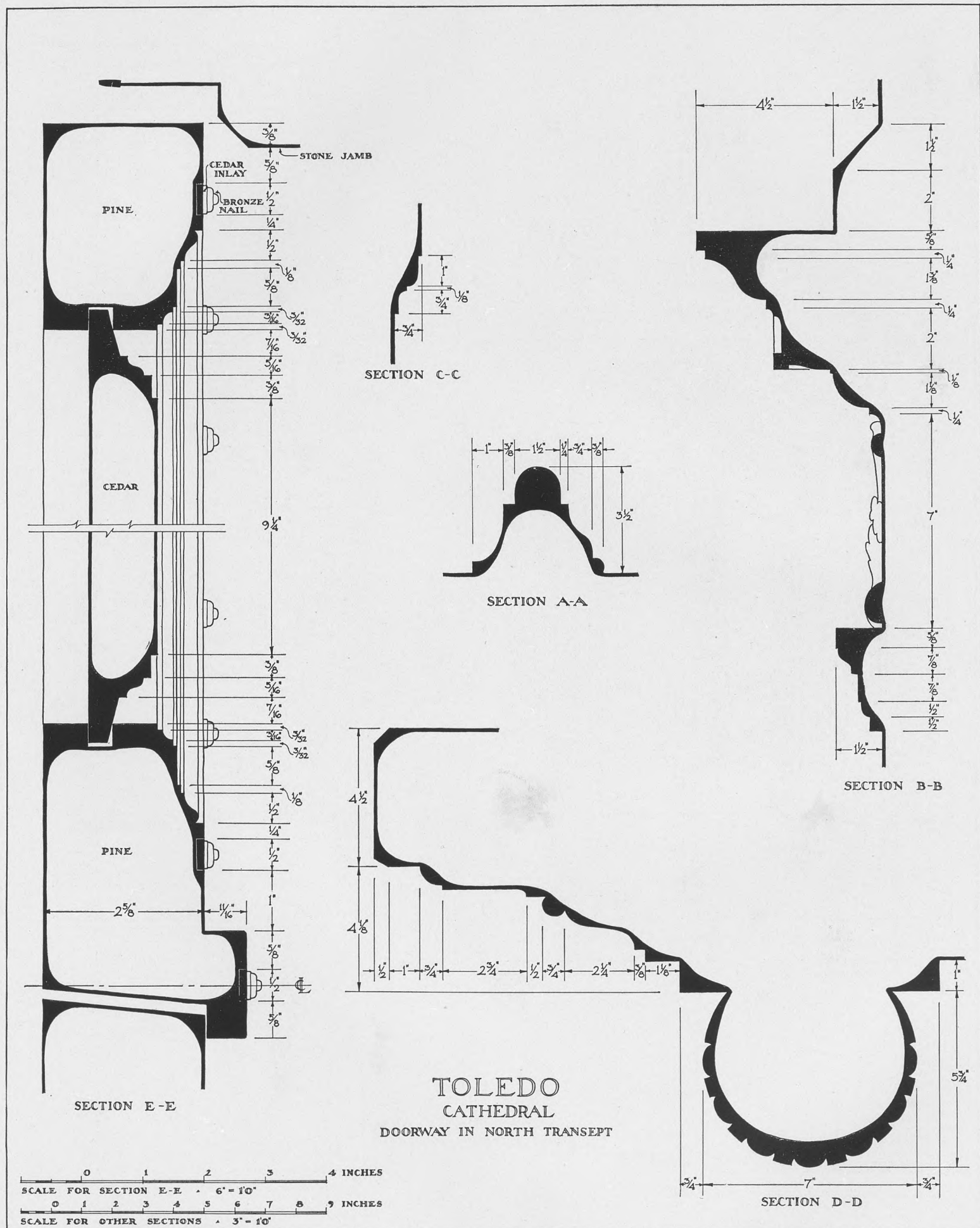


TOLEDO
CATHEDRAL
DOORWAY IN NORTH TRANSEPT

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 125

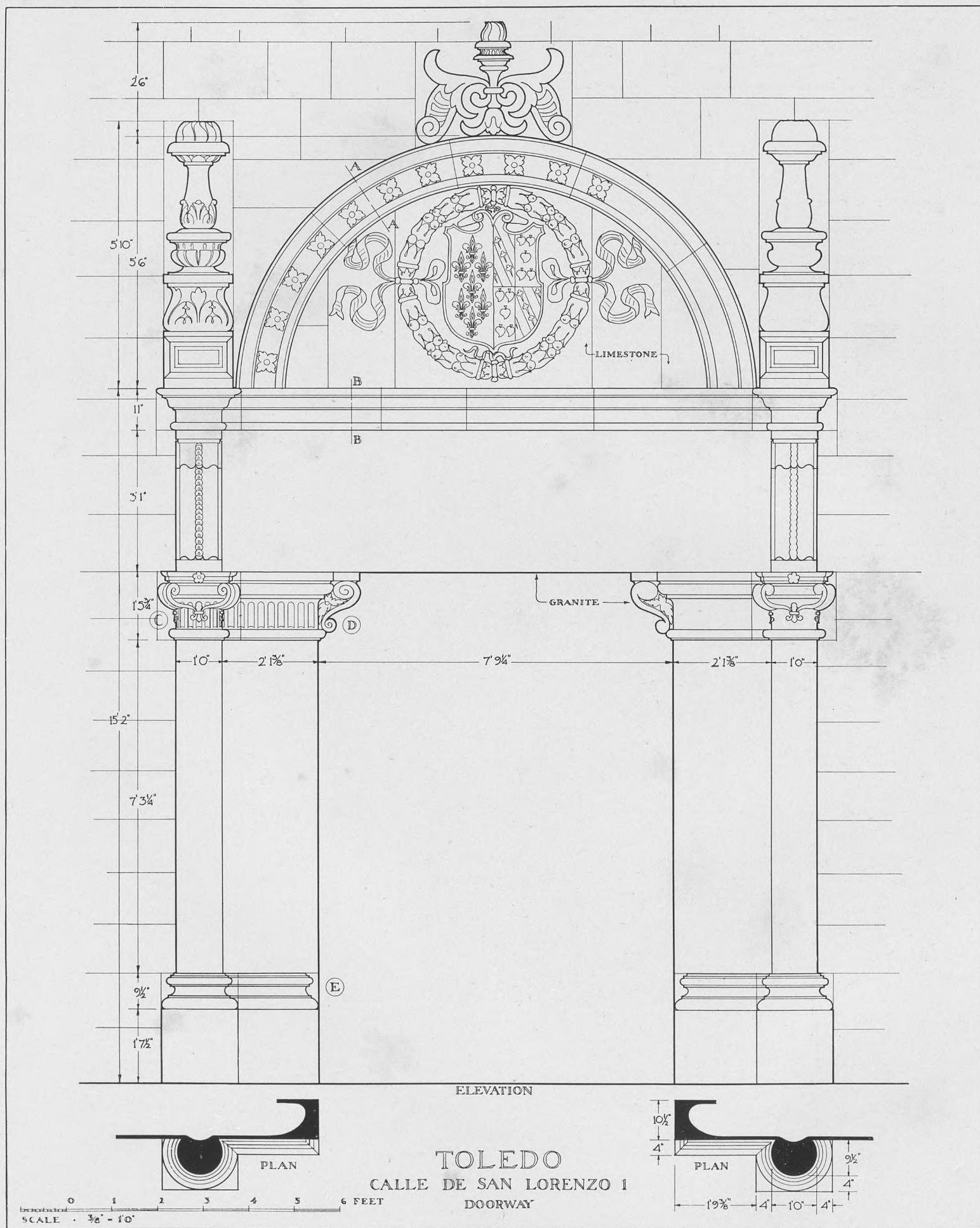


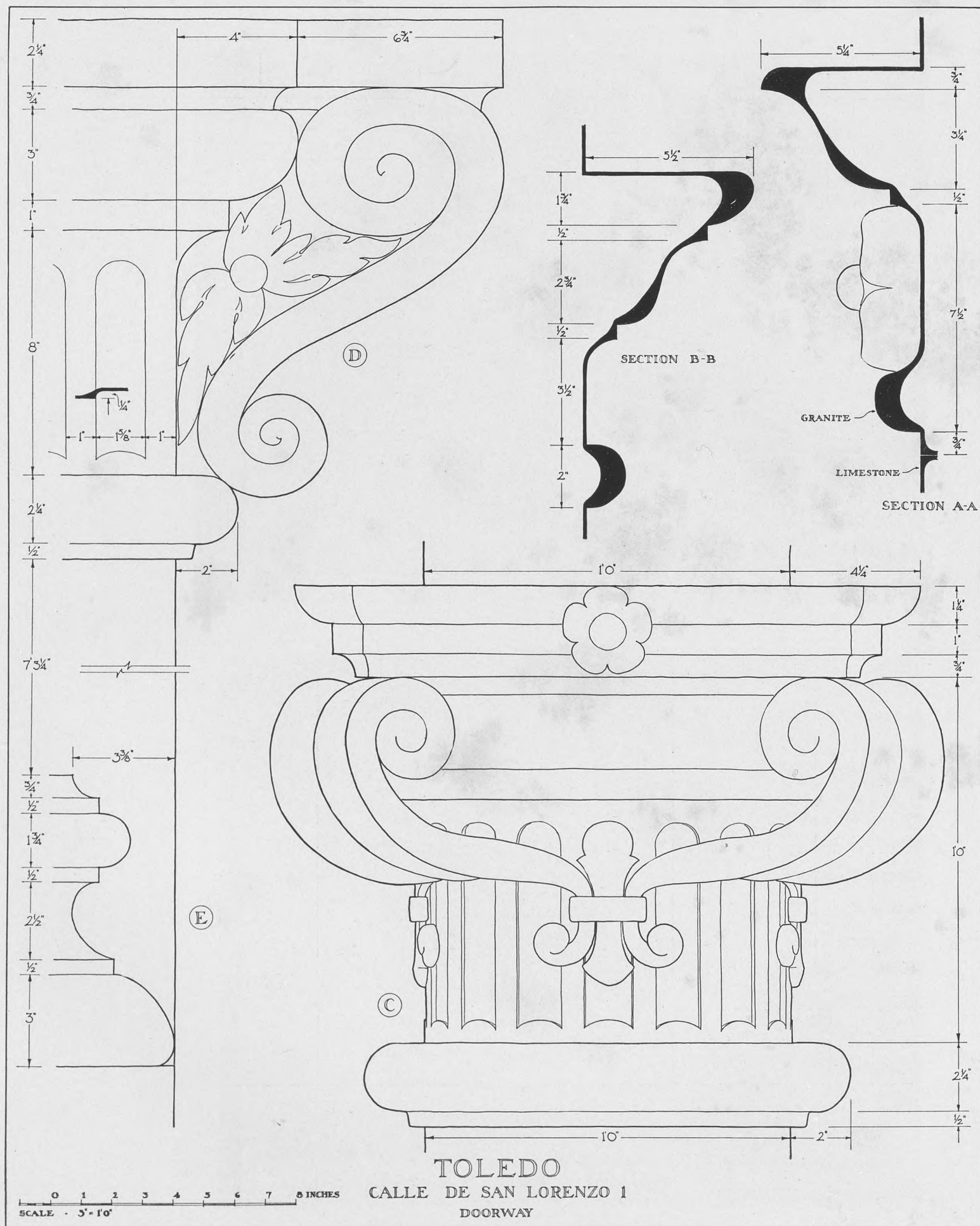


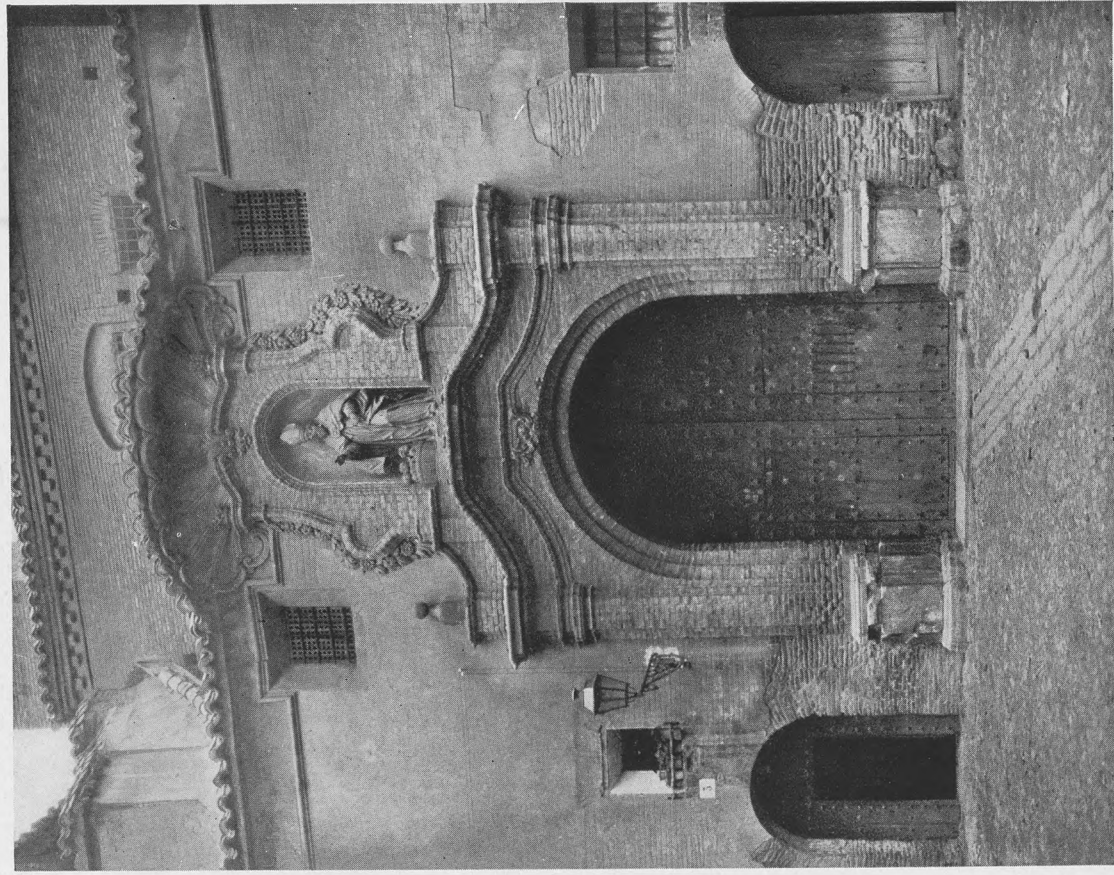


TOLEDO
CALLE DE SAN LORENZO 1
DOORWAY

THE SCALE OF THE ORNAMENT VARIES ACCORDING TO THE MATERIAL USED. IN THE LIMESTONE TYMPANUM THE CARVING OF SHIELD AND GARLAND IS COMPARATIVELY DELICATE; THE BALANCE OF THE DOORWAY IS OF VERY COARSE GRANITE AND THE DETAIL IS CORRESPONDINGLY CRUDE.

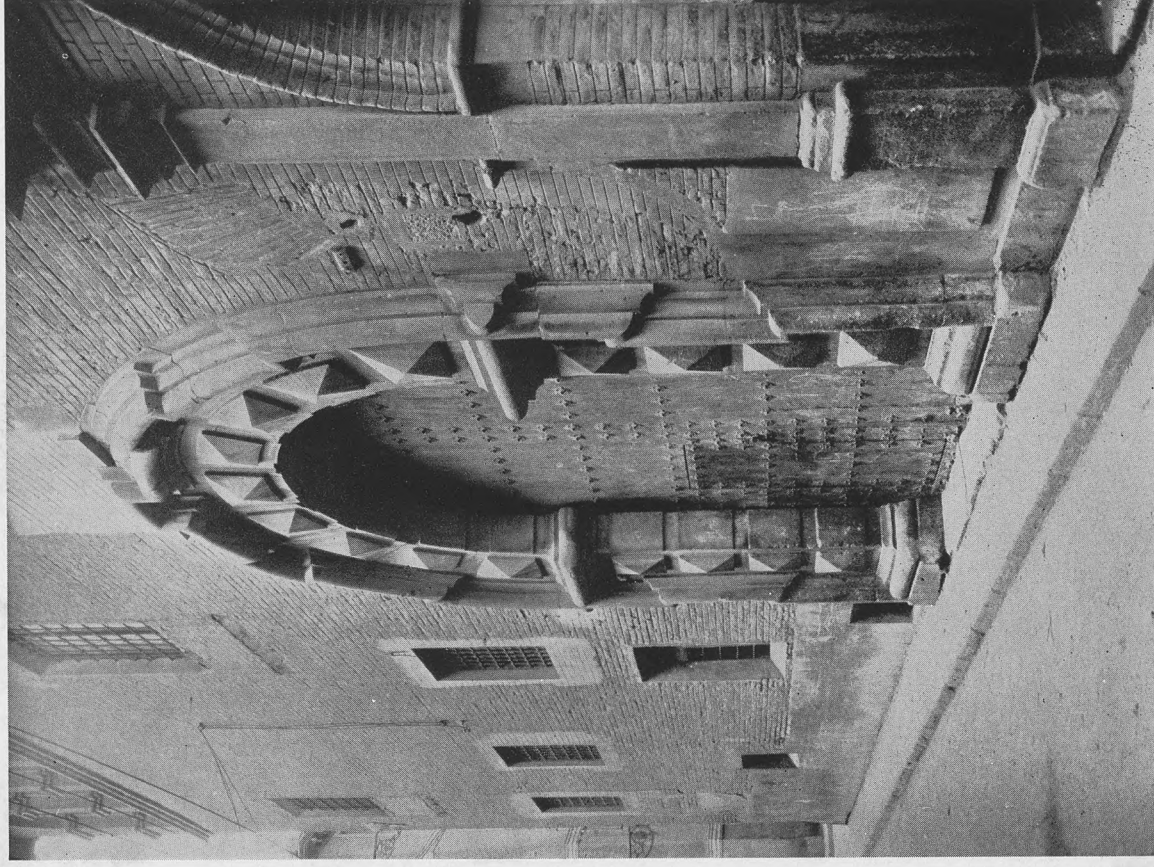






ZARAGOZA
CHURCH OF SAN NICOLÁS
DOORWAY

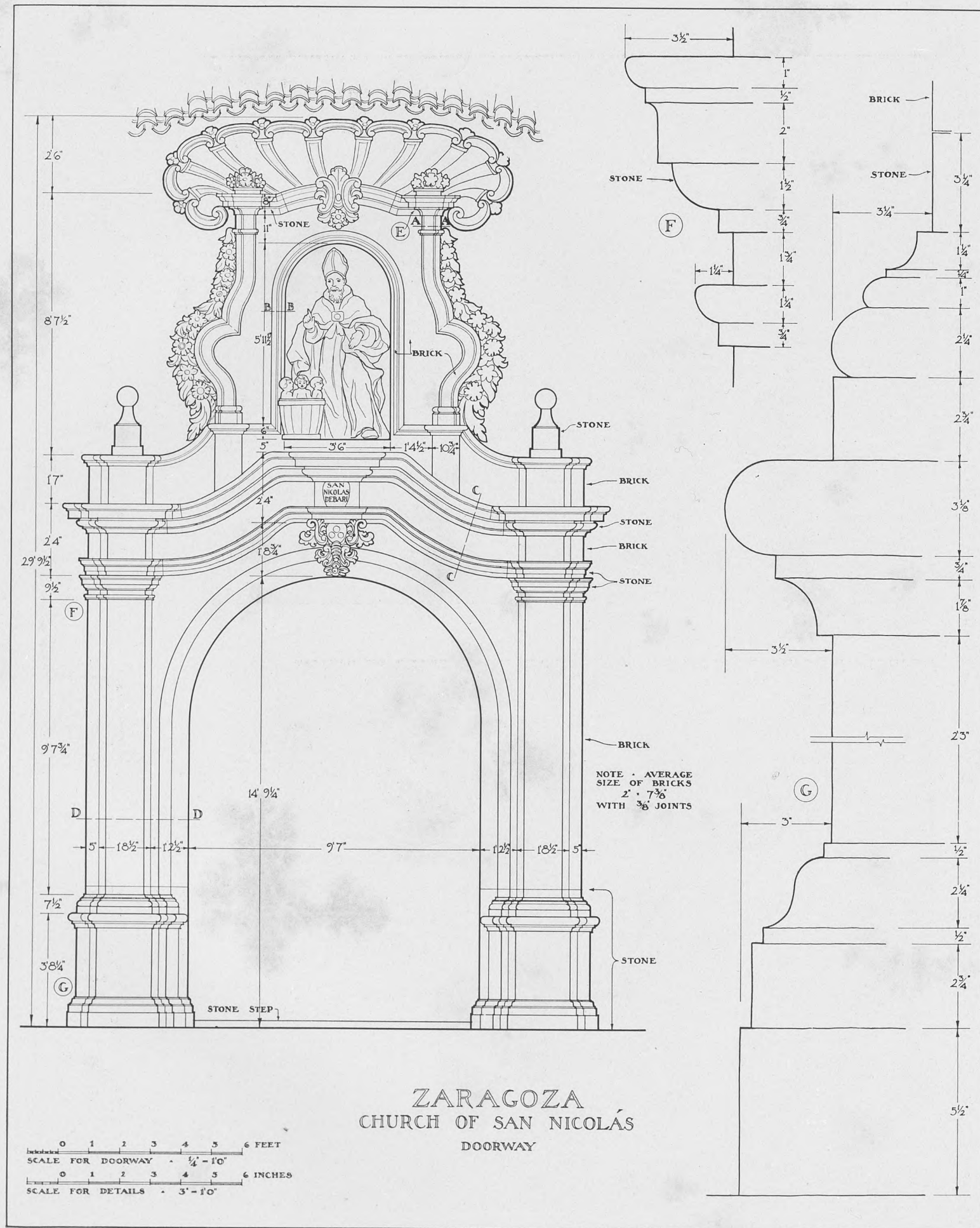
BRICK IS USED MORE EXTENSIVELY IN ARAGÓN THAN IN ANY OTHER PART OF SPAIN. THIS EIGHTEENTH CENTURY DOORWAY IS AN INTERESTING EXAMPLE OF THE COMBINATION OF BRICK AND STONE.

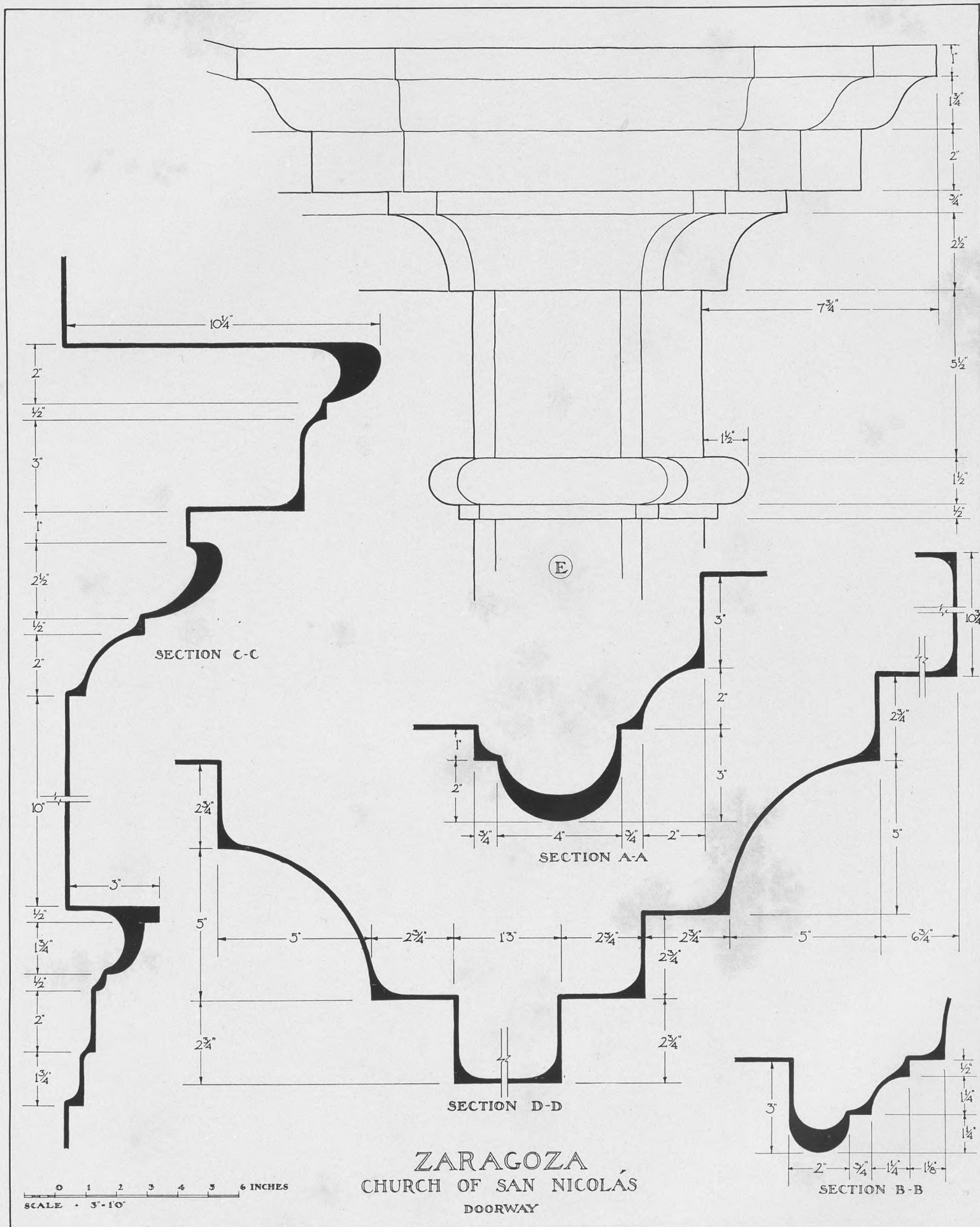


ZARAGOZA
CALLE DE SAN JORGE
DOORWAY

ANOTHER BRICK AND STONE COMBINATION. HERE THE SIMPLE BLOCKY LIMESTONE DOORWAY IS SET IN A PLAIN BRICK WALL.

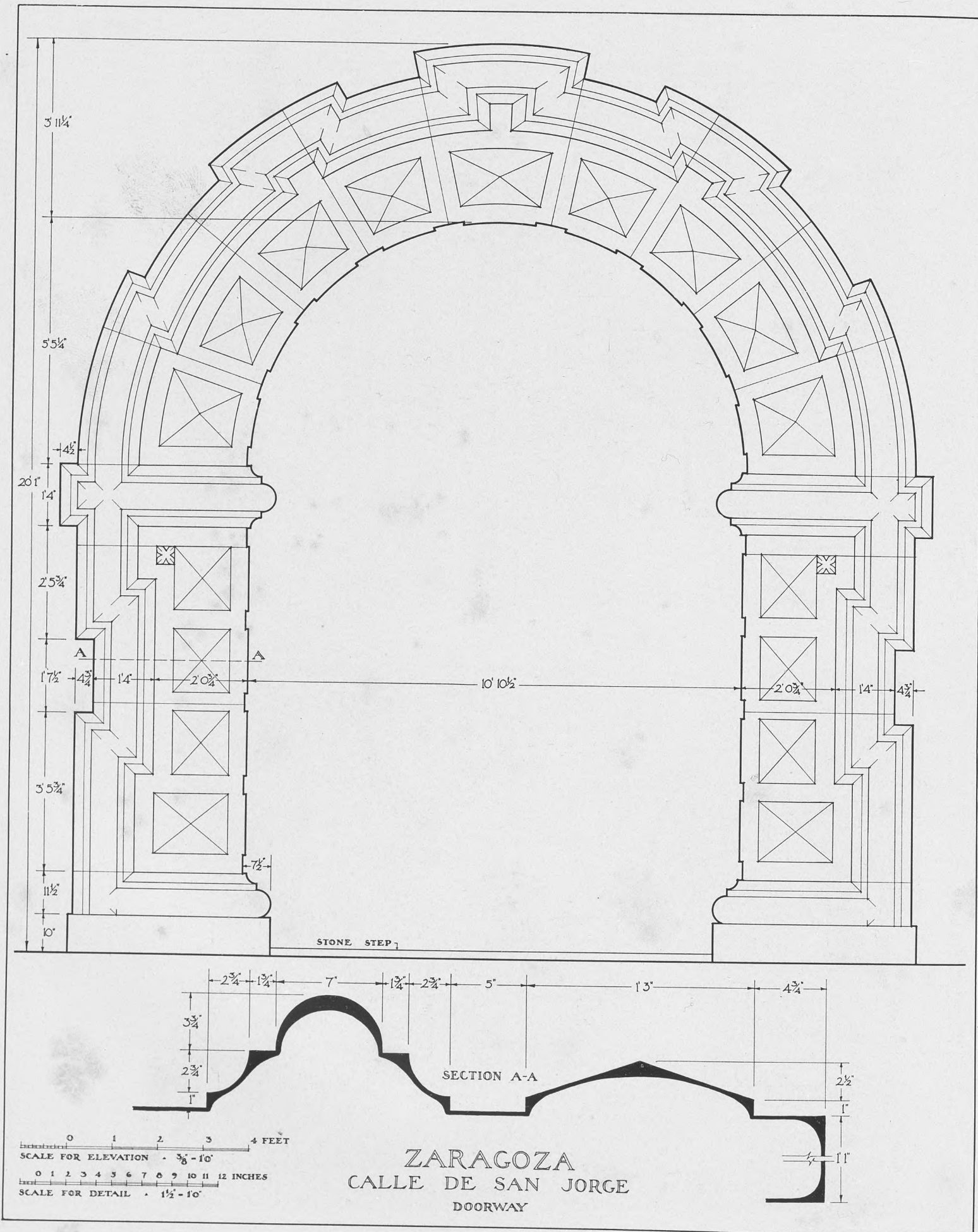
PLATE 131

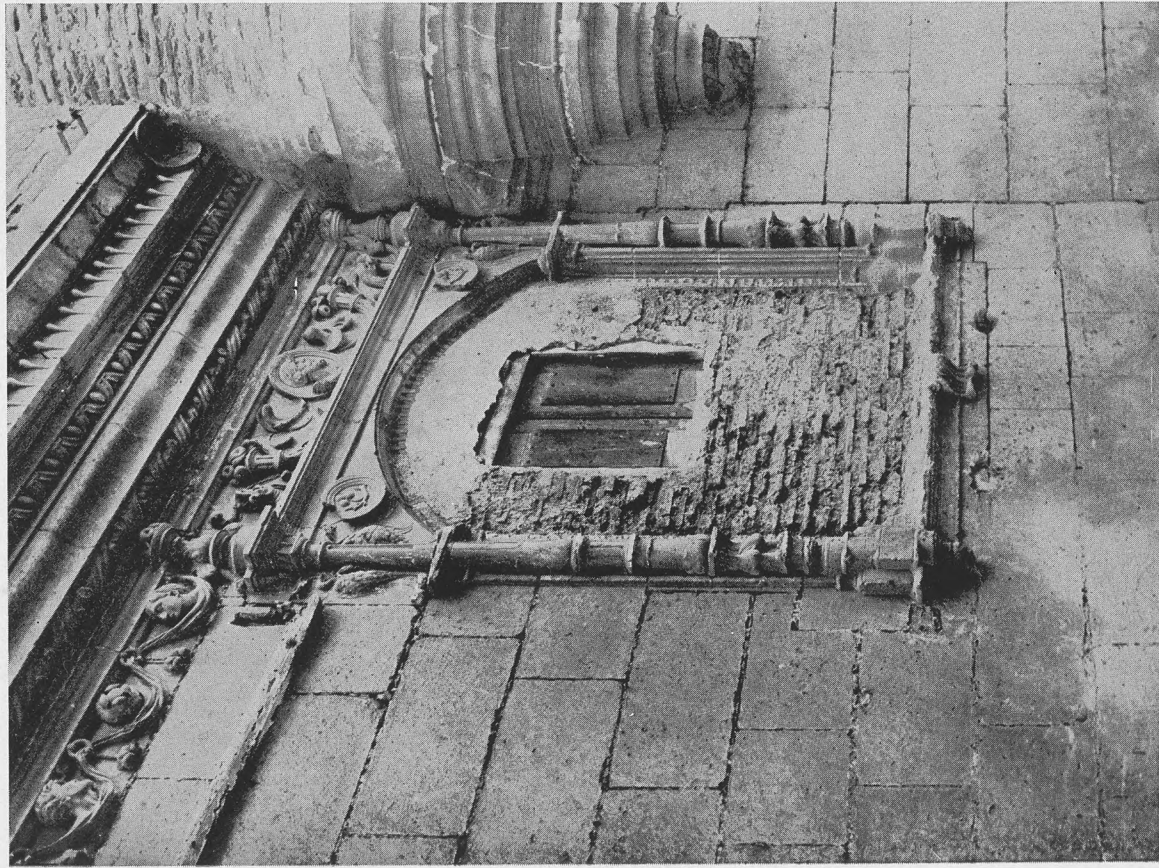




ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

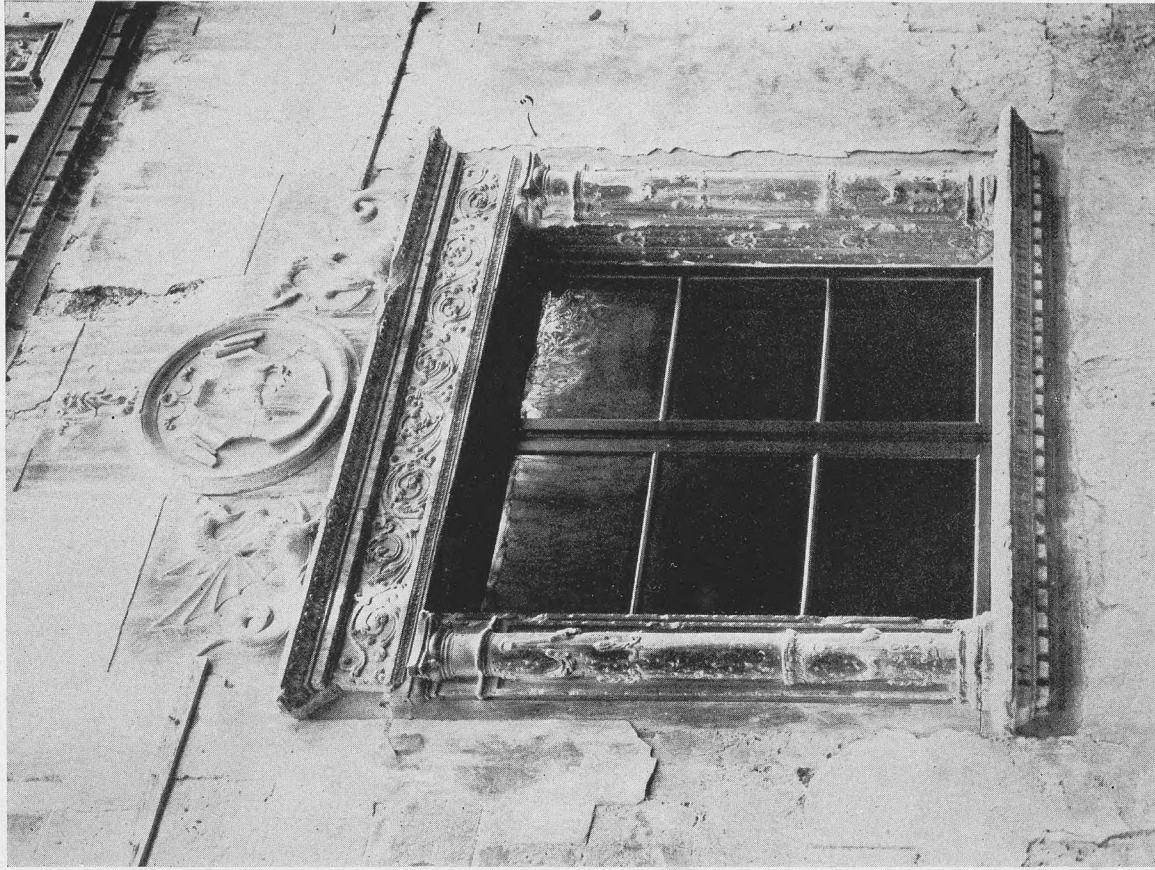
PLATE 133



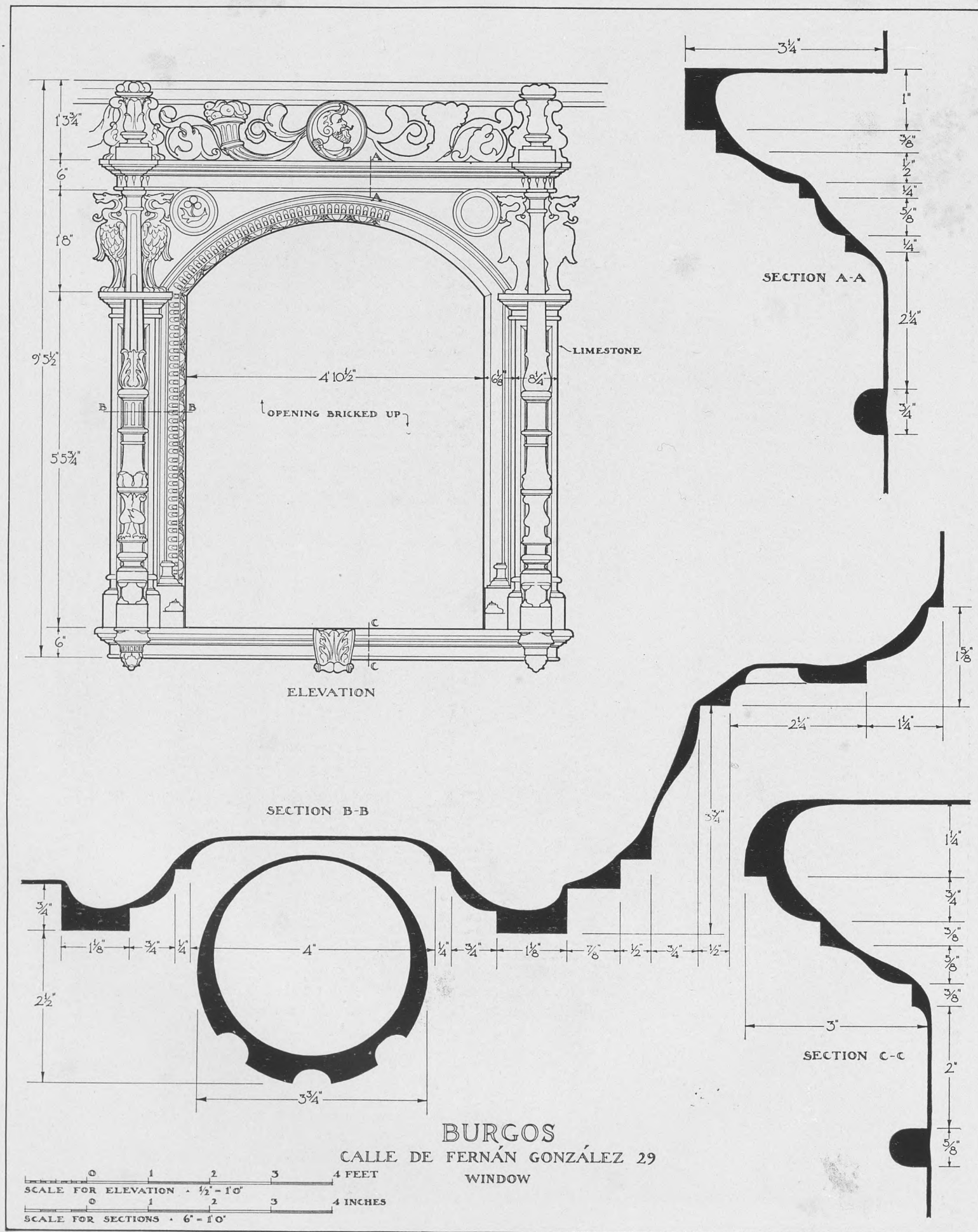


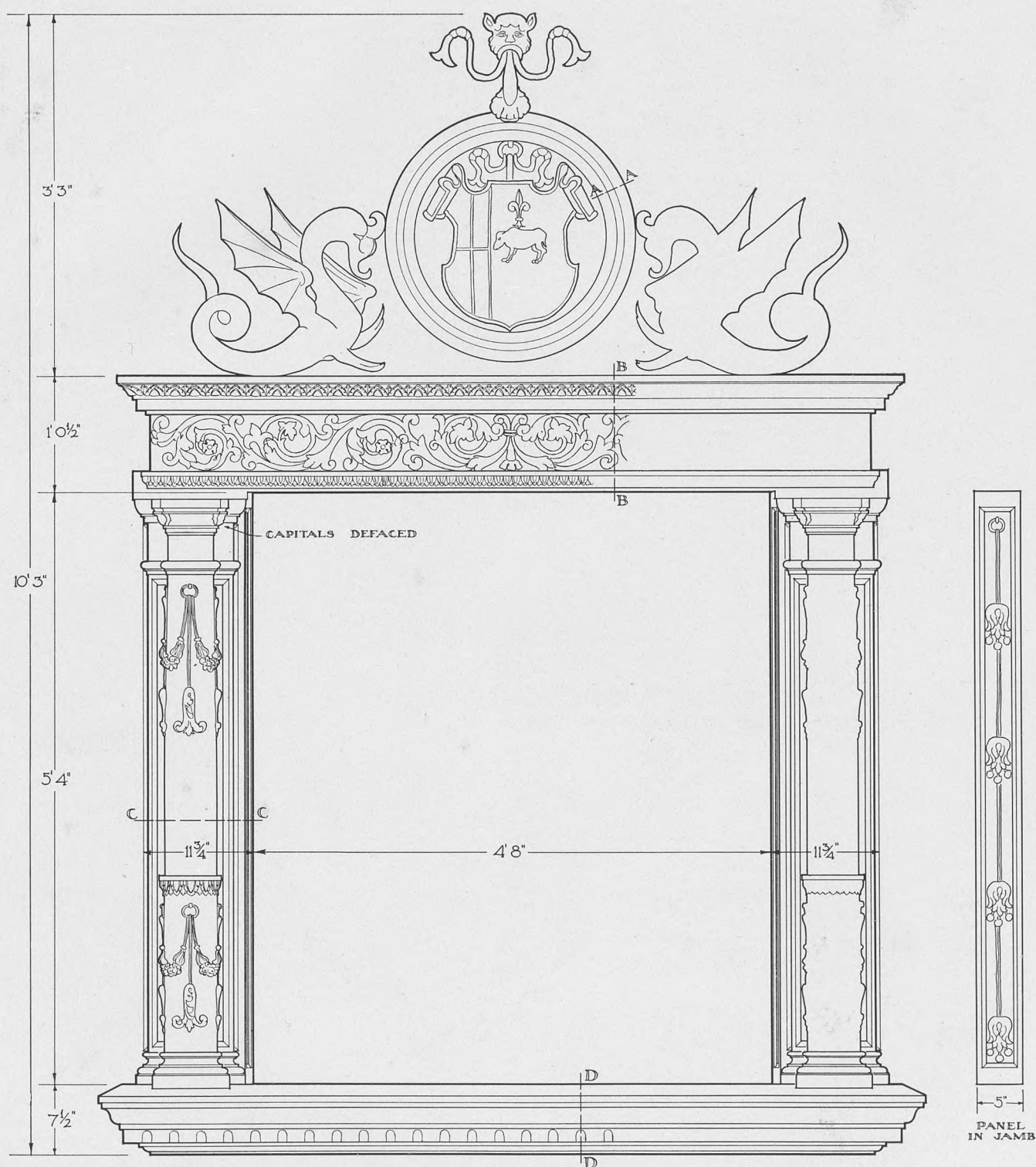
BURGOS
CALLE DE FERNÁN GONZÁLEZ 29
WINDOW

A SIXTEENTH CENTURY WINDOW BRICKED UP AND OTHERWISE
DEFACED. THE DOORWAY TO THE SAME HOUSE IS ILLUSTRATED
ON PLATES 91, 94 AND 95.



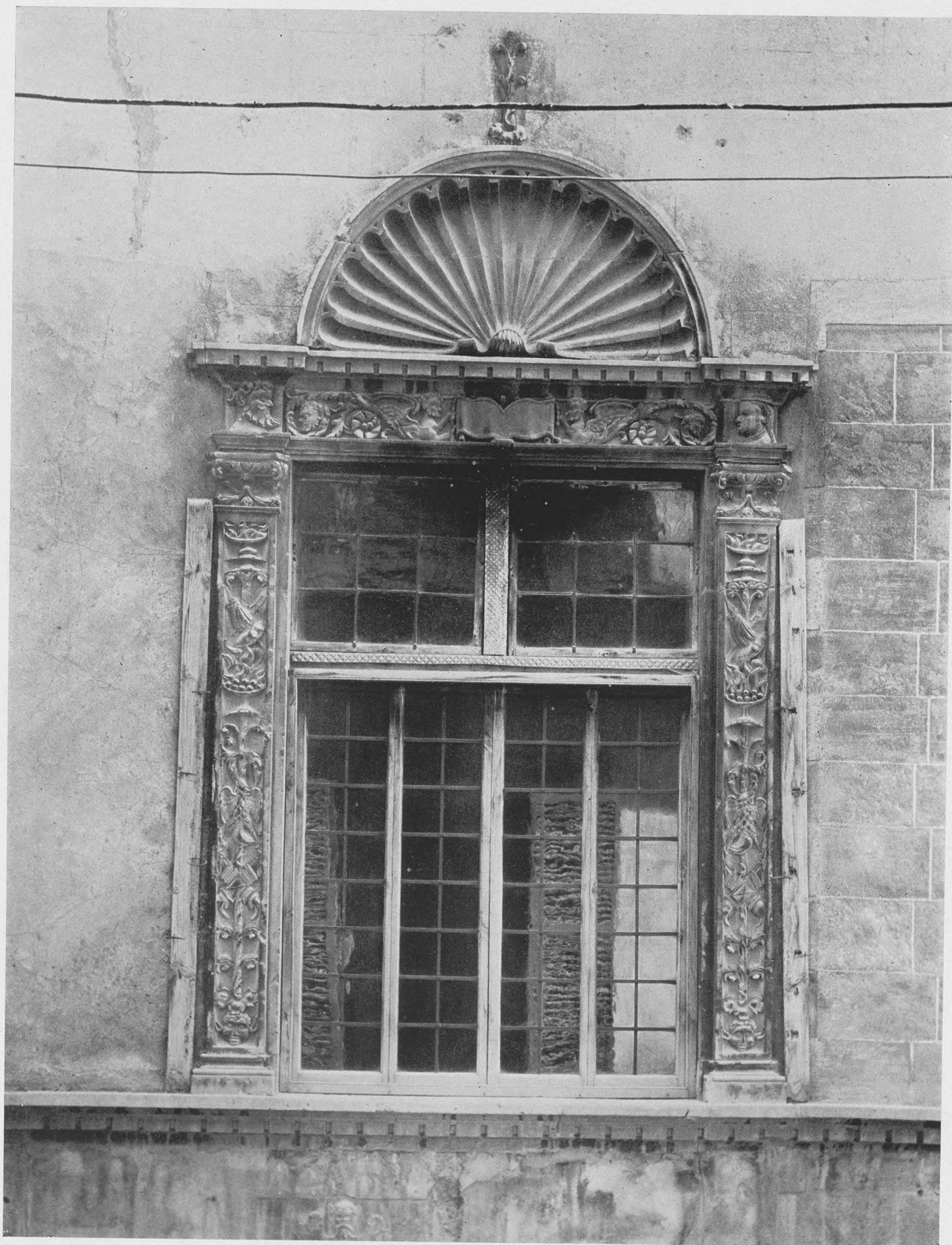
PALMA DE MALLORCA
CASA OLEZA
WINDOW
SIXTEENTH CENTURY; LIMESTONE.



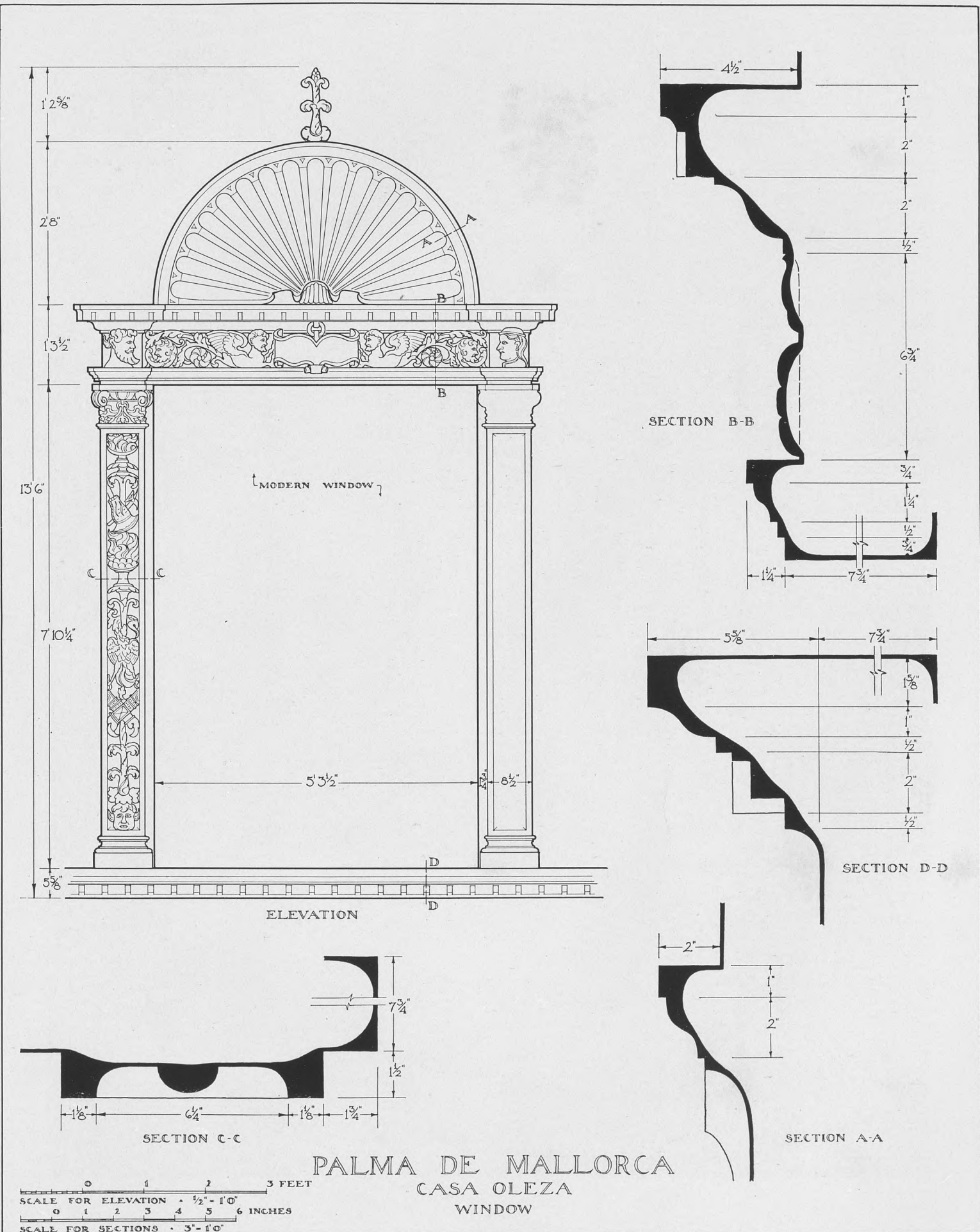


PALMA DE MALLORCA
CASA OLEZA
WINDOW

SCALE • 3/4" = 1' 0"

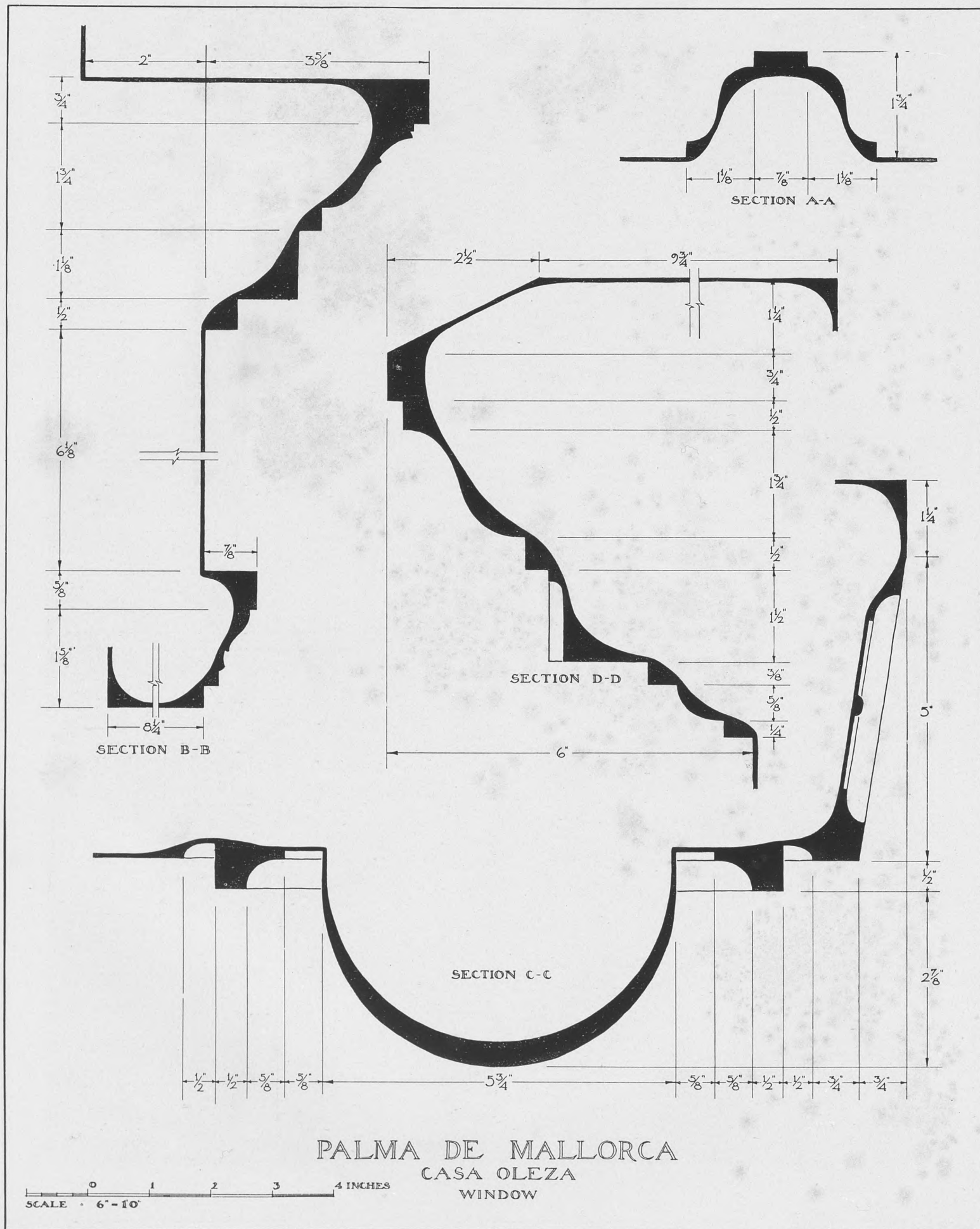


PALMA DE MALLORCA
CASA OLEZA
WINDOW
SIXTEENTH CENTURY; LIMESTONE.



ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

PLATE 139



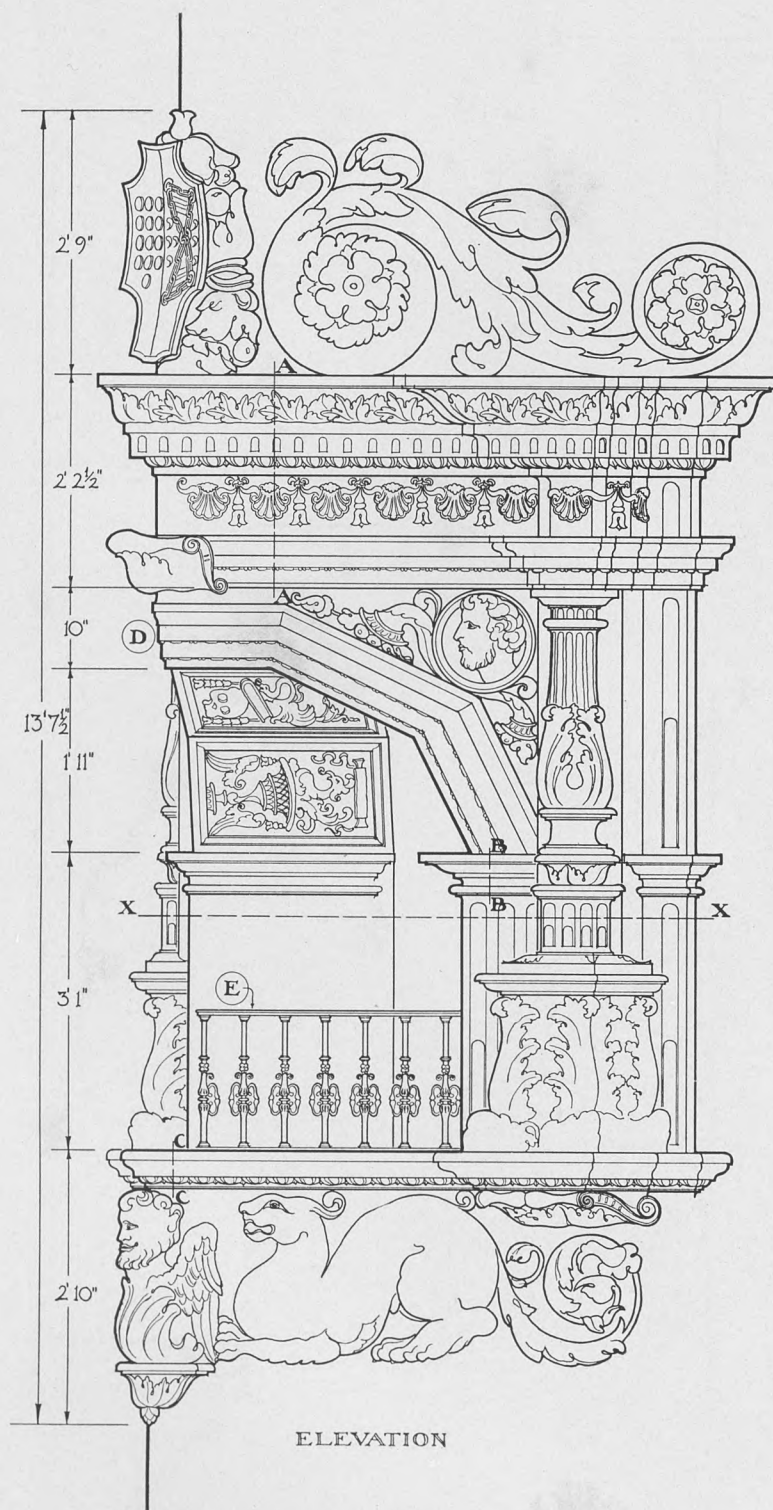


VALLADOLID
DIPUTACIÓN PROVINCIAL
WINDOW

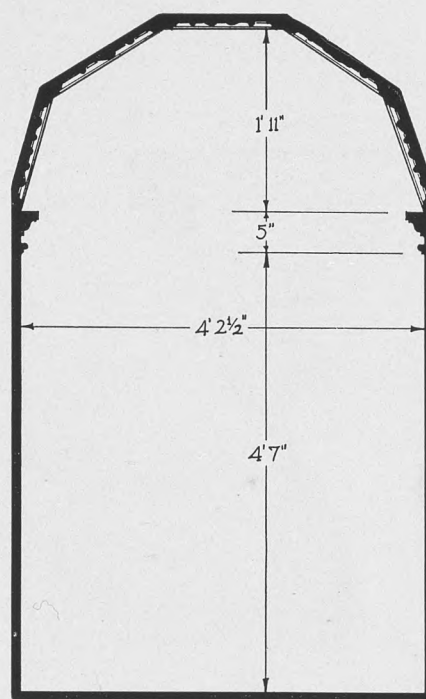
THESE CURIOUS CORNER WINDOWS ARE NOT UNUSUAL IN SPAIN. THE MODERN GLASS WINDOW SERIOUSLY MARS THE EFFECT OF THIS EXAMPLE; IN ITS ORIGINAL STATE THE CORNER FORMED AN OPEN BALCONY, PROTECTED BY A LOW, WROUGHT IRON RAILING. IT IS REACHED ON THE INSIDE BY MEANS OF A SHORT VAULTED TUNNEL-LIKE PASSAGE CUT DIAGONALLY THROUGH THE THICKNESS OF THE WALL. THE HOUSE IS SUPPOSED TO BE THE ONE IN WHICH PHILIP II WAS BORN IN 1527.

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

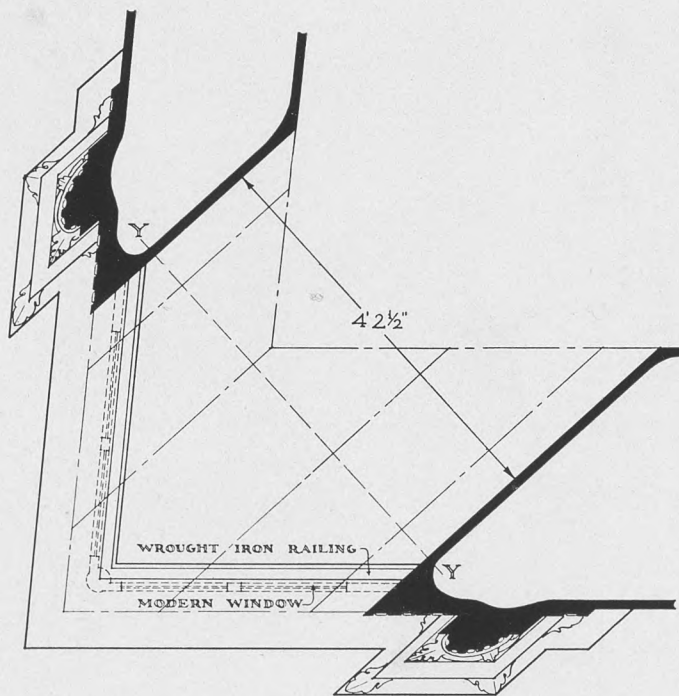
PLATE 141



ELEVATION



SECTION Y-Y

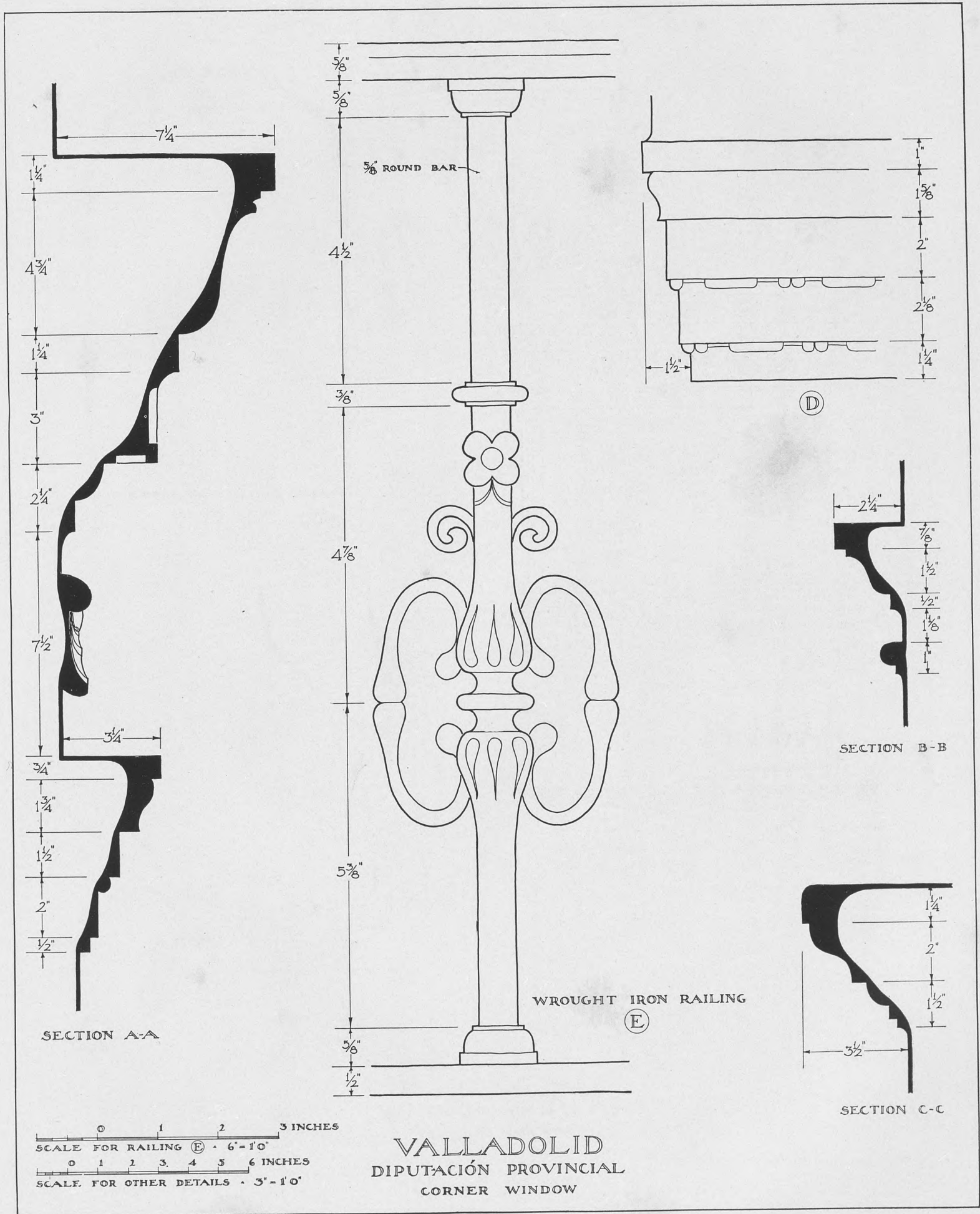


PLAN AT X-X

VALLADOLID DIPUTACIÓN PROVINCIAL CORNER WINDOW

SCALE - 1/2" = 1'0"

NOTE :
THE AXES OF THE ATTACHED
COLONNETTES, TOGETHER WITH
THE MOLDINGS AND CORNICES
WHICH BREAK AROUND THEM
ARE NOT PERPENDICULAR TO THE
WALL-LINE BUT RUN PARALLEL
TO A LINE BISECTING THE
CORNER ANGLE OF THE BUILDING.



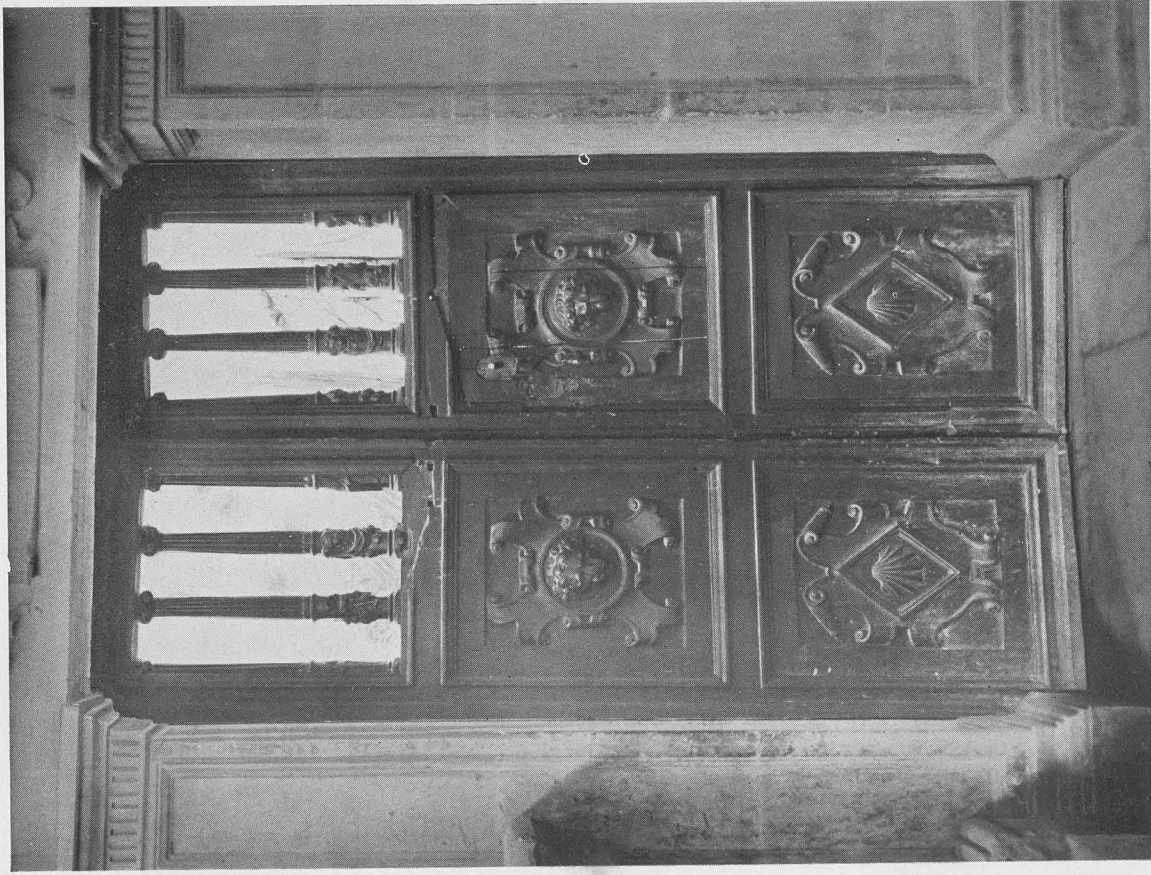


VALLADOLID
COLEGIO DE SANTA CRUZ
WOOD CEILING

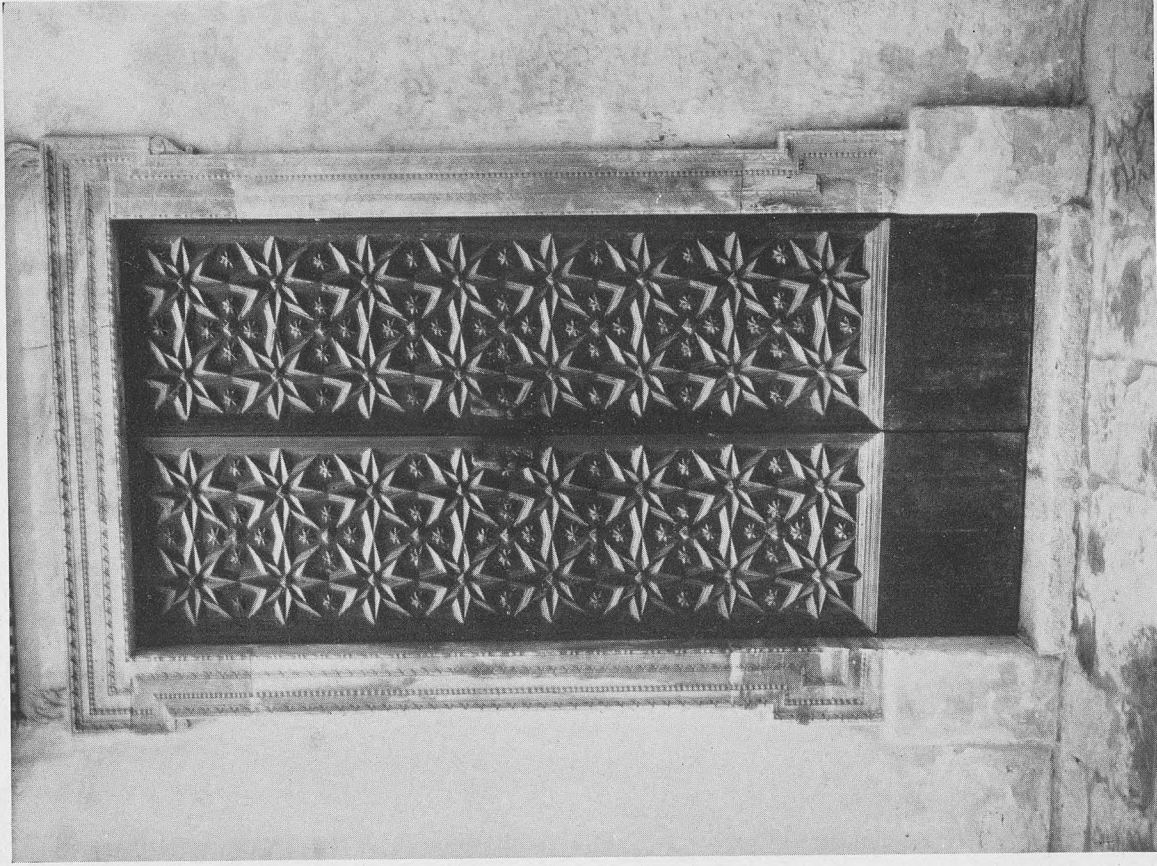
THE COLEGIO DE SANTA CRUZ, ONE OF THE EARLIEST RENAISSANCE BUILDINGS IN SPAIN, WAS BEGUN IN 1491 BY THE ARCHITECT ENRIQUE DE EGAS. IT IS NOW USED AS A MUSEUM. THIS CEILING, OF WHICH A DRAWING IN COLOR FORMS THE FRONTSPIECE OF THIS VOLUME, IS SOMEWHAT LATER IN DATE. A GLANCE AT THE SECTION IN THE DRAWING WILL SHOW THAT SOME OF THE MOLDINGS ARE ACTUALLY IN THE ROUND WHILE THE MAJORITY ARE MERELY PAINTED ON A FLAT SURFACE. THE SHADOWS ON THE PAINTED MOLDINGS ARE SO CUNNINGLY SIMULATED THAT FROM THE FLOOR IT IS EXCEEDINGLY DIFFICULT TO DISTINGUISH THE PAINTED CONTOURS FROM THE REAL ONES.

ARCHITECTURAL DETAILS OF NORTHERN AND CENTRAL SPAIN

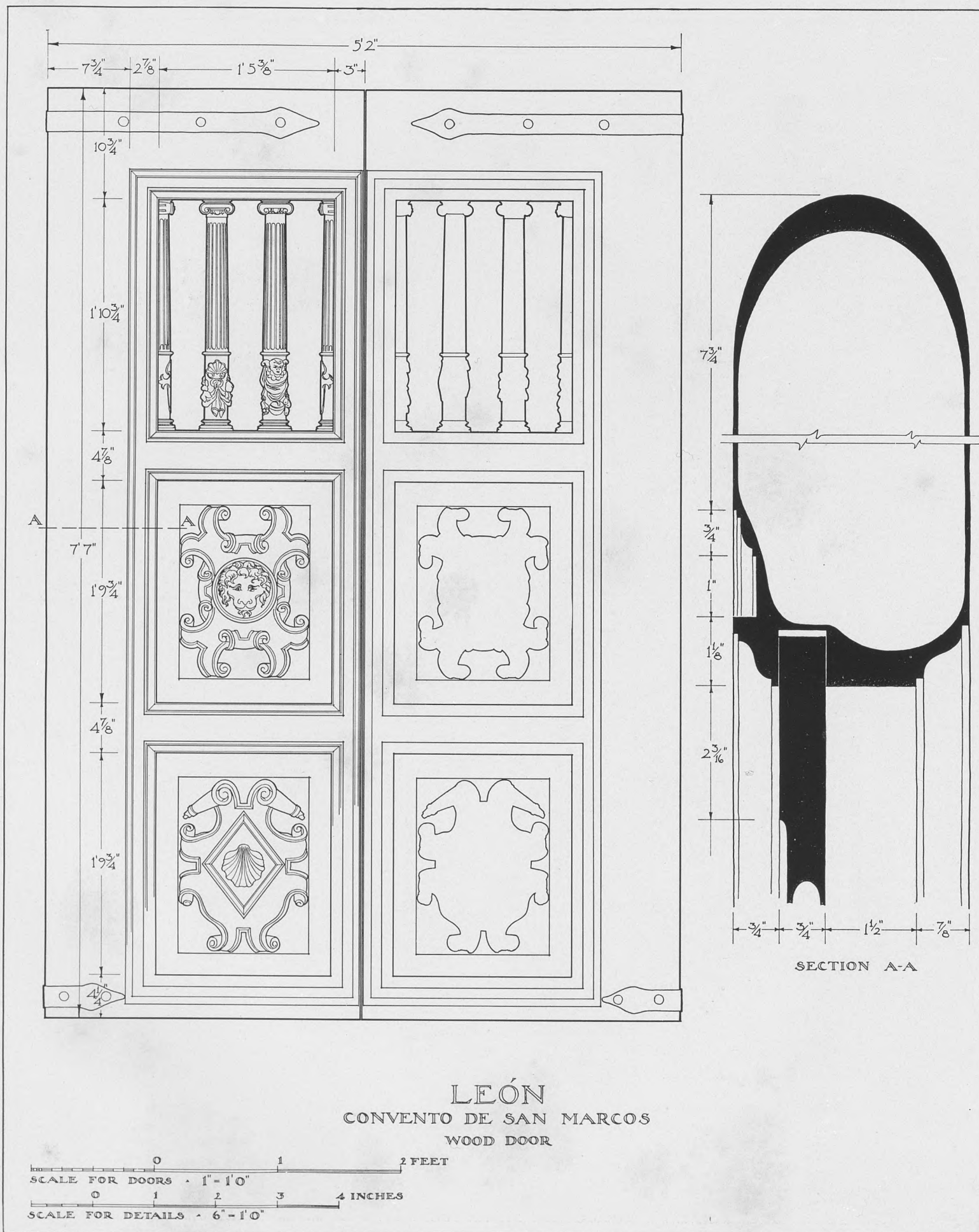
PLATE 144

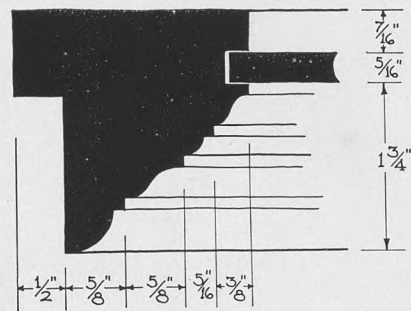
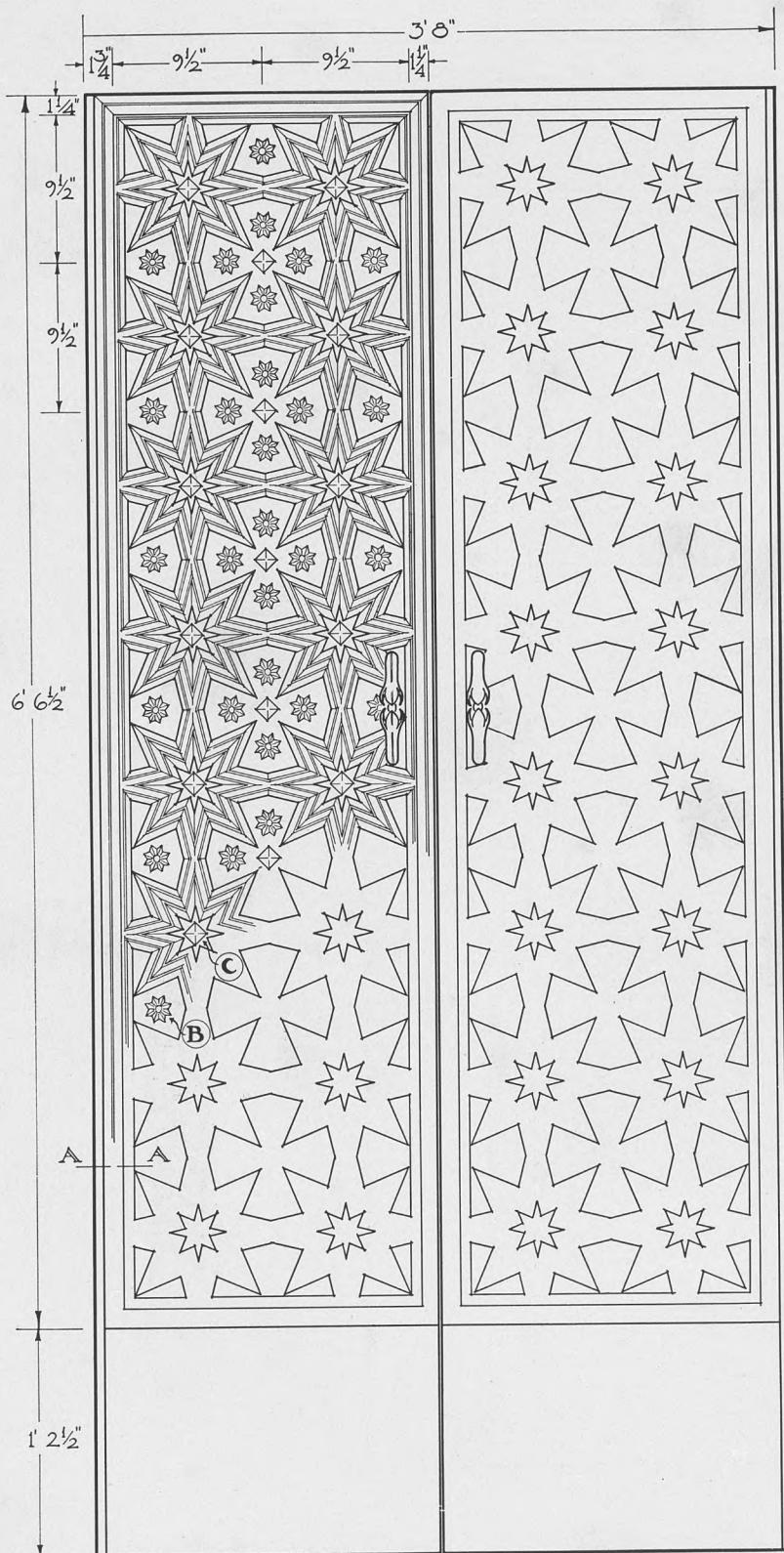


LEÓN
CONVENTO DE SAN MARCOS
WOOD DOORS

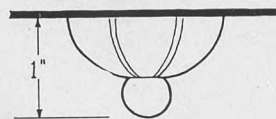


SITGES
CAU FERRAT
WOOD DOORS

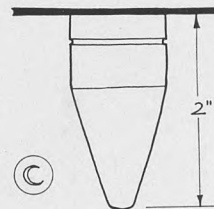




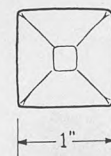
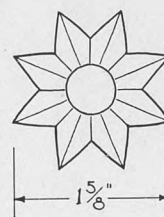
SECTION A-A



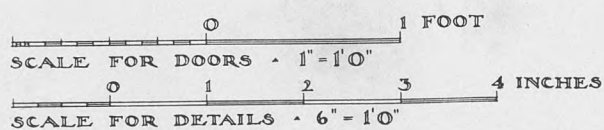
B

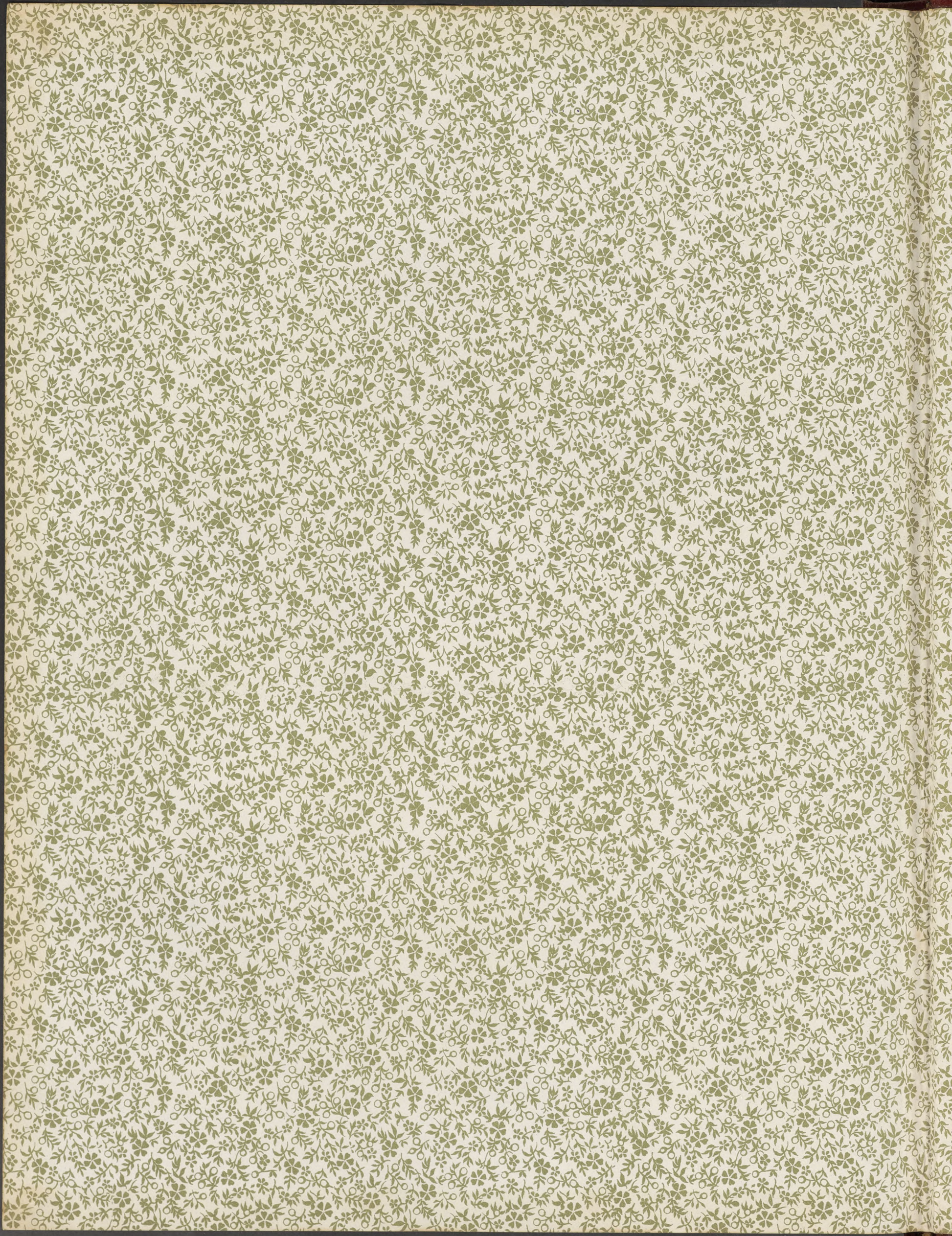


C



SITGES
CAU FERRAT
WOOD DOORS





DO NOT CIRCULATE

